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MAY 22, 1926

The ART NEWS

An International Pictorial Newspaper of Art

DECORATION
ART AUCTIONS
RARE BOOKS
MANUSCRIPTS

Vol. XXIV—No. 33—WEEKLY

NEW YORK, MAY 22, 1926

Entered as second class mail matter,
N.Y.P.O., under Act of March 3, 1879

PRICE 15 CENTS

Superb Drawings at Amsterdam Sale June 15 and 16

E. W. and De Robiano Collections Include Examples by Michelangelo, Rubens, Durer, Veronese, Breughel, Rembrandt and Perugino

A few weeks ago THE ART NEWS published a preliminary notice of the sale of the E. W. and De Robiano collections of drawings by old masters which will be held on June 15 and 16 in the Muller Galleries, Amsterdam. At that time only the preliminary notice had come to hand, but it gave sufficient indications of the quality of the collection for us to venture a prophecy that it would be a sale of the first importance. This prophecy is more than realized in the complete illustrated catalogue which has just arrived. This catalogue, superbly illustrated with over one hundred drawings, excellently reproduced on loose folio sheets, is itself a document which no collector of drawings by old masters can possibly afford to miss. Mr. Mensing is not guilty of the slightest exaggeration when he says in his introduction that no sale of drawings since the Heseltine collection has held the same interest and importance for the collector.

Many of the drawings of the E. W. collection were published by Mr. Frederick Lees in his book "The Art of the Great Masters" (1913), and will thus be well known to the connoisseur. The masters represented range from the XVth to the XIXth century. In a collection of such size and quality it is only possible to mention the most splendid.

A drawing by Coreggio (No. 4) must come under this heading. It is a study of an apostle for the dome of the cathedral of Parma, a figure of a man bursting in every line of his draperies with eloquence, his head thrown back and his right hand extended with the gesture of an orator. Pieter Breughel the Elder, who next strikes the eye, is more contained. Two peasant men (No. 30), their broad backs amply covered with leather coats. Color memoranda in the hand of the artist prove that it was intended as a study for a painting. By Veronese are a set of three drawings of the first importance, the first a masterly study of a woman, (No. 31) her back turned and arm with open hand curved behind her, will be published in the forthcoming Transatlantic Supplement. The two latter (Nos. 32, 33) comes from an album of the master, were published in the *Burlington Magazine* by Tancred Borenius in February, 1921. According to this authority, the studies in the Oppenheimer, Billington-Smith and Pierpoint Morgan collections belong to the same series.

The Delacroix "Bataille de Dreux" (No. 53) is the most modern drawing in the collection, but amply justifies its inclusion. It is precisely in studies of this kind that Delacroix's genius found its happiest expression. For quality in handling, it resembles greatly the superb drawing for "The Entrance of the Crusaders into Constantinople."

Also included among the illustrations in the forthcoming Transatlantic Number is a study of a woman (No. 57) by Dürer.

A "Christ a l'Eponge" by Van Dyck (No. 62) is of peculiar interest in that it shows how baroque the master could be on occasion. The mourning figures at the foot of the cross and the Christ himself are conceived in lines that sweep from head to foot of the composition, unbroken. The painting for which this is a study is in the church of St. Michel in Ghent. A study of a man's head (No. 79) formerly given to Dürer is now attributed to Gruenewald, with whom its somewhat uncontrolled naturalism has a far greater affinity. A "Christ Mort" (No. 97) by Hans Leu suggests in its brutality and emphasis of the purely human side of the dead Christ the influence of the Brera Manteona. The figure

(Continued on page 3)



FEUILLE D'ETUDE DE DEUX JAMBES

No. 169 in the E. W. Collection to be sold at Muller Galleries, Amsterdam, June 15, 16

By RUBENS

MUSEUM OF U. OF P. OPENS NEW WING

PHILADELPHIA.—On Tuesday afternoon, May 18, a reception was held by the President and Board of Managers of the Museum of the University of Pennsylvania on the occasion of the opening of the Eckley Brinton Coxe, Jr., Memorial Wing of the Museum. The late Mr. Coxe was President of the Museum from 1910 to 1916 and at his death left an endowment for the carrying on of excavations and researches in Egypt.

This latest addition to the Museum building consists of two large halls, one on each of the two floors, together with a series of lateral connecting galleries, making ten exhibition rooms in all. The major part of this space is devoted to the Egyptian collections.

In one room is placed the collection recently made by the Joint Expedition of the Museum of the University of Pennsylvania and the British Museum excavations.

(Continued on page 2)

Associated Dealers Annual Meeting

At the Second Annual Dinner of the Associated Dealers in American Paintings, held at the Lotos Club on May sixth, Robert Macbeth, President of the Association, in welcoming the guests of the evening, outlined the objects of the Association as the promotion of a better understanding between artists and dealers, and for the protection of the picture-buying public through an accessible list of responsible dealers and, most important, through the establishment of a Bureau of Authenticity to pass on doubtful pictures and put the seal of the Association on such as, in the opinion of the Bureau, are authentic.

He suggested that the guests of the evening might indicate ways in which closer cooperation with the artists could be secured, and in the informal talks which followed, a number of interesting suggestions were made by Frederick Ballard Williams, Member of the Council of

(Continued on page 2)

A HOME FOR THE A. & D. ARTS LEAGUE

At a recent luncheon of the Antique and Decorative Arts League, the Treasurer, Mr. Eugene Orsenigo, dwelled most enthusiastically upon the work which our Association is expecting to take up in the very near future.

The Association has adopted a very beautiful certificate, which is to be loaned to every member, who can place same on view in his establishment. This will represent to the public a certificate of membership, which shows that the dealer in question is a member of our Association, and will help to create more confidence in a prospective purchaser, who will feel that the Association is behind any purchase they may make.

There has always been some doubt in the mind of the public when purchasing antiques. No member of the Association would want to jeopardize his membership by misrepresentation. Should any buyer, after making a purchase of an antique,

(Continued on page 2)

Fifth Spring Salon Brings Season to Triumphant Close

Works by Branchard, Brook, Canade, Eilshemius, Friedman, Hirsch, Kuniyoshi, Stella and Zorach Contribute to Stimulating Show.

It has become so the custom in late years to sigh over the products of our independent exhibitions, comforting ourselves with the half dozen things which possess quality for the acres of mediocrity that we cannot but be elated when one of our independent societies shows signs of life. The present exhibition of the Salons of America, which occupies the entire top floor and the greater part of the second floor of the Anderson Galleries, is not only the finest exhibition which the Salons have so far staged, but possibly the most stimulating independent exhibition that New York has so far seen. Not only have the old stagers, the Independents that is, who emerged five or more years ago, sent their best things but among the unfamiliar names are unmistakable signs of talent.

One circumstance which adds considerably to the enjoyment of the exhibition is the manner in which it has been hung. Roughly, the more modern works are hung on the second floor, whilst their timider fellows enjoy the daylight of the top galleries. Both gain enormously by the added space, which makes it possible to hang seventy-five percent of the pictures on the line.

Although the top floor is by far the less interesting, there are even here several things that are worth seeing. There is, for example, Afroyim's "New York Underground," a network of steel pipes, painted some years back under the influence of Stella's "New York," and still retaining a good deal of its power. The sky-scraper decorations to right and left are seen with less clarity and present in consequence a muddled appearance. Then there are in the main gallery Lydia Gibson's overmantel "Summer," Pietro Lazzari's "New York Contrasts," Nathalie Peck's "Menemsha Bight" and Edith Taylor's "S.S. de Grasse." The Nathalie Peck is a landscape painted in colors that are pleasantly clean, and is far finer than anything we ever remember to have seen of hers. Taylor and Lazzari are to us new names, the former evidently influenced by Georgia O'Keeffe in the manner, if not in the subject of her painting, the latter full of strange violence both of color and design. In their present form Lazzari's paintings (he shows two others downstairs, a "Self Portrait" and a "Phantasy of the Artist") are not particularly pleasant, but they possess an astonishing sense of the grotesque, and are highly personal in their make-up. Lazzari is further interesting in that he is the only baroque painter we know in America. In the inner room C. L. Wevand's "North of West Point," Solomon Wilson's "Park in Winter," George Constant's "Blonde Girl," and a still life by Bakos may be mentioned. Wevand's landscape suggests strongly the influence of Stan, but we understand that he has been painting that way for ten years at least. His color has much of Stan's pungency and is remarkably controlled.

Downstairs, the quality line is far higher, remarkably high when one considers that entrance was free to all comers. The front room has scarcely a weak spot in all its dozen paintings. Here are Bateman's "Self Portrait," Branchard's "Maiya," Brook's "Reclining Figure," Canadé's "The Family," Friedman's "Venus," Hirsch's "Winter," Kuniyoshi's "Circus Girl," William Zorach's "Mother and Child," Marguerite Zorach's "Child with Cats," and Stella's "Lotus Leaves."

Of these the Canadé is the only painting which can properly be said to be new, since the Hirsch has already been reproduced in these pages some weeks ago and the others have all been shown at some time or other, mostly during the present season. It is a family group somewhat on the lines of the one shown at the

(Continued on page 3)

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MUSEUM OF U. OF P. OPENS NEW WING

(Continued from page 1)
vating at Ur of the Chaldees in Mesopotamia, part of which was exhibited at the British Museum last summer, this being the first showing of the collection in its entirety. Here is the Great Stela of Ur-Engur, showing in relief the chief exploits of the king who was the founder of the Third Dynasty of Ur, about 2300 B. C. Artistically and historically, this stela is the most important monument of early Sumerian times known.

Another room is devoted to the finds of the Museum Expedition to Palestine, that is excavating ancient Bethshan, where the famous Temple of Ashtaroth of Biblical story has recently been unearthed by the Expedition. On the walls of this room are mosaics from the floors of the earliest Christian basilica known.

Still other rooms are devoted to Persian and Arabic Art.

Perhaps the greatest interest is centered in the great gallery containing the huge pylon, great columns, doorways and windows from the Palace of King Merenptah at Memphis excavated by the Eckley Brinton Coxe, Jr., Expedition. There are also numerous reliefs and other objects from the Palace; and, in a side room, there is a model of the Throne Room of Merenptah made to scale to illustrate the original placings of these architectural exhibits and to reconstruct the very room in which Moses and Aaron pleaded before Pharaoh—for King Merenptah is doubtless the Pharaoh of the Exodus.

Also of great interest are the colossal winged bulls and large reliefs from the Palace of Assur-nasir-pal II at Nimrud in Assyria.

The Egyptian tomb of Rakapou, an overseer of the time of King Assa of the Fifth Dynasty, is of great artistic interest, the walls being covered with beautifully carved and colored reliefs.

The large upper gallery contains many beautiful bronzes; and limestone, granite and marble figures and portrait heads of Thothmes III, Akhenaten, Amenhotep II, Rameses II and Rameses III. Some are of colossal size. In a side room are exhibits showing the crafts and daily life of the Egyptians from the earliest Predynastic times to the Ptolemaic—also cases of jewelry of gold, silver, amethyst, carnelian, garnet and lapis.

The ladies who assisted the President in receiving were Miss Caroline S. Sinkler, Mrs. Louis C. Madeira, Mrs. Eldridge R. Johnson, Mrs. Frank Battles, Mrs. Henry H. Bonnell, Mrs. William M. Elkins, Mrs. George L. Harrison, Jr., Mrs. T. Charlton Henry, Mrs. Emory McMichael, Mrs. John S. Newbold, Mrs. Edward B. Robinette, Mrs. E. Marshall Scull, Mrs. Wharton Sinkler, Mrs. W. Freeland Kendrick.

FELLOWSHIPS GIVEN FOR ATHENS STUDY

Awards of Fellowships in the American School of Classical Studies in Athens for 1926-27 were announced on May 6th at Columbia University as follows:

Archeology: Oscar Theodore Broome, Augustana College, Rock Island, Ill., and Barbara P. McCarthy, Brown University. Greek Literature and History: Alfred Cary Schlesinger, Williams College.

The awards were announced by Prof. La Rue Van Hook, acting Secretary of the Managing Committee of the school.

Millet Accepts Princeton Chair

PRINCETON, N. J.—Gabriel Millet, French authority on Byzantine art, will be visiting lecturer in the Princeton Art and Archeology Department next year. Professor Millet's acceptance of the Princeton chair marks the first visiting foreign professorship in the history of the department. In addition to the lectures on Byzantine art he will conduct a seminar for graduate students and members of the Faculty.

The French art scholar, who was formerly a member of the school of Athens, is director of the studies of Byzantine Christian art and Christian archeology at the Ecole Pratique des Hautes Etudes in Paris. His lectures at Princeton will probably be published as a part of the Princeton monographs in art and archeology.

A further expansion in the department will be the introduction next year of the first course in Oriental art. In the course, which will be given by Professor George Rowley, who recently came here from Bryn Mawr, an effort will be made to contrast Eastern mysticism with Western realism.

Professor Arthur M. Friend, Jr., will employ a novel method in teaching a new course on "Northern Renaissance Art." Instead of formal instruction by lecture and preceptorial conference, he will use the laboratory method of instruction. Each man in the course will receive a special problem, and with the aid of preliminary lectures commanding certain approaches to various questions, and reading in art, literature and philosophy, will be expected to report on his problem in conferences.

MUSEUM OF N. H. SHOW AUDUBON PAINTINGSS

The collection of paintings and sketches by John James Audubon and his son, J. W. Audubon, recently presented to the American Museum of Natural History by the granddaughters of the naturalist, the Misses Florence and Maria Audubon, are now on exhibition. The collection was recently brought here from Salem, N. Y.

One of the pieces of greatest interest is a portrait of Audubon painted by his son in 1843, which portrays him as he appeared on many of his journeys, with full gray beard, clad in a heavy fur-trimmed coat and holding the identical gun that has been shown at the museum for several years.

Among the finest of the paintings is that of the Carolina Parakeet, a bird now extinct, which Audubon knew when it was still abundant. It is the original of the plate in the famous "Birds of North America." There are a number of sketches and some proofs of the various additions to Audubon's work.

Of personal interest are the tomahawk pipe, carried by Audubon on several of his expeditions; a bowie knife and an unusual example of a ceremonial tomahawk.

A HOME FOR THE A. & D. ARTS LEAGUE

(Continued from page 1)

be enlightened of the fact that said purchase was not a genuine antique, as represented, it would be his privilege to refer to the President of our Association. The President would then be permitted to appoint a committee of experts to pass on the authenticity of the piece, and if found to be a reproduction that may be cleverly antiqued, would direct the dealer to refund the money to his client. His case would then be presented to the Executive Committee and the Board of Officers, who in turn would take such action as is deemed necessary.

Another suggestion offered by Mr. Orsenigo was to eventually have our own home, in which every member could exhibit an example of his product, whether it be an antique or a fine handmade reproduction, to be open to the public the year around. This would prove of unusual interest to the visitors who come to New York seeking reputable places where they may purchase furnishings for their homes.

ASSOCIATED DEALERS ANNUAL MEETING

(Continued from page 1)

the National Academy of Design and former President of the Salmagundi Club; by John G. Agar, President of the National Arts Club; by Hobart Nichols, President of the Salmagundi Club; and by William B. McCormick, editor of International Studio.

These talks were followed by a brief address on the purposes and aims of his organization, by Walter L. Clark, President of the Grand Central Galleries. The chief point he made was his desire to cooperate with the other dealers in furthering the sale of American paintings.

Preceding the dinner a business meeting was held with the following representatives present: Thomas Gerrity of M. Knoedler & Company; Robert Macbeth and Robert McIntyre of the Macbeth Gallery; Edward and Albert Milch of the Milch Galleries; F. N. Price, Thomas Russell, and Frank Purdy of the Ferargil Galleries; E. C. Babcock and Carmine Delesio of the Babcock Gallery; and Robert C. Vose of the Vose Galleries in Boston.

The officers of the first year were all unanimously elected. They are the following: Robert W. Macbeth, President; Thomas Gerrity, Vice-President, E. C. Babcock, Secretary, and F. N. Price, Treasurer.

ARABIAN RELICS GIVEN TO YALE

NEW HAVEN, Conn.—Through the generosity of former Governor Simeon E. Baldwin of Connecticut Yale University has acquired a collection of South Arabian antiquities, relics of an old "Himyarite" civilization dating from the second or third century, B. C.

The collection includes seven sculptured heads in alabaster, evidently broken from statues, and eleven stones bearing inscriptions in the ancient South Arabian characters. There are also a few smaller pieces, including an inscribed vase.

Charles C. Torrey, Professor of Semitic Languages at Yale, said of the gift: "Material of this nature, though well represented in the larger museums of Europe, is as yet hardly to be found in the United States. The civilization to which it belongs, that of the 'Land of Sheba,' is still almost completely unknown."

DETROIT ACQUIRES GERMANIC CERAMICS

BERLIN.—Dr. William R. Valentiner, director of the Detroit Institute, has acquired in Hamburg a fine collection of earliest Germanic ceramics, dating from about 2000-1000 B. C. They belong to the bronze age and probably are of Silesian origin. These items are not only historically important as the earliest type of Germanic ceramics, but are also esthetically convincing through their perfect shape and form—F. T.

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HOLDS ANNUAL SHOW

The New York School of Fine and Applied Art will hold its Annual Exhibition of Students' Work from May 21st to 25th inclusive.

Many unusual features are shown this year besides regular original designs for Interiors, Gardens, Stage Sets, Costumes, Illustrations, and the various forms of Graphic Advertising.

Among the most interesting are daily student demonstrations of the principles of Dynamic Symmetry applied in drawing from Life, Costumes designed and made by students themselves, Garden Designs presented in the form of scale models and Illustrations of various competitive designs used in the trade with the reproductions showing processes.

The New York School of Fine and Applied Art, announces the following awards and scholarships for 1926-27 Teaching scholarships in the New York School have been awarded to Mathias F. Zimmerman of New Britain, Conn., department of interior architecture and decoration, to Hildreth Alexander of New York City in graphic advertising and illustration, to Edith Hopkins of Burlington, Vt., in the Teachers' Training Department, to Bhima Burton of New York City in life drawing, to Madelyn Amos of Montclair, N. J., in costume design and to W. Turner Elberty of East Orange, N. J., in life drawing.

Scholarships in the European branches, Paris, Italy and England have been given to the following pupils. Allen Syms of New York City has received the Mrs. Roberts Woods Bliss Scholarship, Herbert Krais of Mount Vernon, N. Y., the Mrs. Drury McMillan Scholarship, Esther Nurick of Brooklyn, N. Y., the Miss Lizzie Bliss Scholarship, Margaret Jervis of New York City, the Mrs. W. K. Vanderbilt Scholarship and Dorothy D. Roe of Newark, N. J., the Thomas Cochran-Cornelius N. Bliss Jr. Scholarship.

Scholarships given by the Students' Self-Government Organization of the school for European study have been awarded to Henry R. Stockhammer of New York City, James R. Patterson of Long Beach, Calif., and Mary Dulaney of Atlanta, Ga.

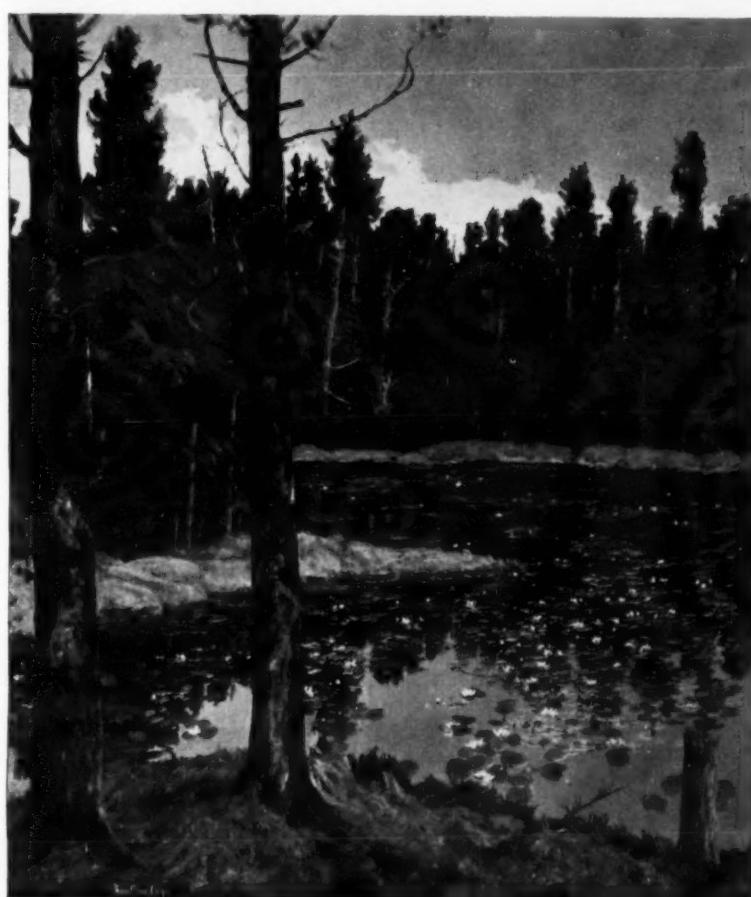
Mary Deming of Litchfield, Conn., Christel Brey of New York City, Alfred Ehrhardt of Richmond Hill, N. Y., and Charles Eyer of Bloomsburg, Pa., and Rose Silver of Seattle, Wash. are the recipients of the scholarships given by the school for European study.

A four months' scholarship given jointly by the school and the students' self-government organization for landscape architecture study was awarded to Charles N. Watson of Ontario, Canada.

MODERNS OUST DEAD
ART OF LUXEMBOURG

PARIS—Charles Masson, new custodian of the Luxembourg Gallery, has made a great effort to bring the gallery up to date. Visiting Americans will find a Luxembourg nearly what its founders proposed it to be—a museum of modern French art with representative exhibits of the best contemporary artists.

Painters dead in every sense have been eliminated in favor of more modern men. The impressionists, formerly relegated to a small room on the right of the entrance, now form the center about which the whole exhibition revolves. There, Cézanne, whose talent is still much disputed, reigns with Manet, Monet, Pissarro, Sisley, Berthe Morisot, Miss Mary Cassatt, A. Guillaumin, Degas and Renoir.



"IN MAINE"

By BEN FOSTER, N.A.

Included in the Memorial Exhibition of the works of Ben Foster being shown at the Grand Central Art Galleries May 19th-June 5th. Many exceptionally fine landscapes were discovered in Mr. Foster's studio, which had not been shown to the public, and the Grand Central Art Galleries, who will handle all of the works for the estate, have assembled these for this Memorial Exhibition.

FIFTH SPRING
SALON OPENS

(Continued from page 1)

Salons three years ago, but more powerfully conceived and more unified in its conception. The head and shoulders of the mother, round which the whole composition centers, is one of the most beautiful portraits Canadé has ever achieved. Free from bitterness which vitiates so much of his later work, it is painted with the utmost tenderness, a tenderness that is perfectly expressed through the marvelous line running from the head to the shoulders. The head itself is set down with the simple conviction which only Canadé possesses. It seems to grow on the shoulders, every part rendered as it were with one caressing sweep of the brush.

The Branchard grows with acquaintance. His first ambitious experiment with the nude, it is not without its weak spots, as in the hand, for example, but the swing of the body, setting it happily in its frame, is imitable. So too, the Friedman, as sumptuous a piece of figure painting as modern America has produced. The Stella is one of his most delicate pastel drawings.

Of the Hirsch it is scarcely proper to speak, since it awaits public verdict, but there are two drawings on canvas in the further rooms which are of their kind near perfection. One of these, a collection of nuts, reveals how closely Hirsch studied Breughel and with what success.

Other paintings which call for mention are Adolph Gottlieb's "Still Life," C. Holmead Phillip's "Environs of Cherbourg," and Katherine Schmidt's "Outskirts of Venice."

ROBIANO DRAWINGS
TO BE SOLD

(Continued from page 1)

of the Virgin, too, is Italian in its derivation but more tenderly so. It is in the body and head of the Christ, violently foreshortened, that the master shows his great genius. The drawings of mouth and nostril is nothing less than architectural.

But the greatest thing in the collection is a sheet of studies by Michelangelo, architectural details in ink and studies for the ceiling of the Sistine Chapel (No. 118) covering both sides of the sheet. The pen drawings are mainly of historical interest, but the torso on the obverse and the arms and hand on the reverse are among the greatest drawings that any artist has ever achieved. The obverse side of the sheet will be published as a full-page illustration in the forthcoming Transatlantic Number.

Two drawings by Rubens (Nos. 169 and 168) are likewise of the first magnitude. The first is reproduced on this page, the second will likewise be reproduced in the forthcoming Supplement. It is a Rabelaisian study of Silenus, whose paunch swells magnificently over the bottle he holds in his hand. It may be compared with the figures of Silenus in the pictures of the Hermitage in the National Gallery.

A Luca Signorelli "Crucifixion" (No. 182) has one superb passage in the head and arms of the Christ. The legs and

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KOZLOV EXPEDITION CROSSES MONGOLIA

MOSCOW—In the summer of 1925 the Mongolia-Tibet Expedition had completed its archeological explorations in Western China, over the Noyon-Ula chain of mountains, and proceeded into the depth of Mongolia.

One section of the expedition left Urga at the end of July and traversed Mongolia in a meridional direction. From the eastern wing of the Mongolian Altas it proceeded to the west and south-west by the ancient, previously unexplored road leading from China to the river Eesingol, and paid a visit to Hara-Hoto (the Dead City). Having collected archeological material, the members of the expedition turned to the northwest, to the mountains of Noyon-Bogdo, where they undertook a detailed investigation of the natural history of the region.

A second detachment of the expedition, with the personal participation of P. K. Kozlov, went in a west-southwest direction, along the valley of the river Tola, to the point where it takes an abrupt turn to the northwest, at a place known under the name of Ulhuin-Bulun.

Here, at the place where the river Tola turns, the valley gets wider to a considerable degree. Numerous quiet rivulets flow towards the main bed, while the numerous swamps form a series of little lakes, where swarms of ducks and other swimming birds roam at large. At the foot of the mountains to the southeast of the valley, begins a region of sandy desert.

Knowing from hearsay that there are some interesting relics of antiquity hidden in the region of Ulhuin-Bulun, the members of the expedition examined every little eminence of the soil, under which there might be hidden traces of antiquity. They examined sand-hills under which whole cities might have been buried, but the thickness of the sand, rising to a height of 20-30 feet, with the interference of the wind, soon caused the members of the expedition to give up the idea of a deeper investigation of the sand.

Once a member of the expedition noticed a small eminence, like a tumulus, with a stone at the top that could hardly be perceived from afar. The whole detachment went to that valley to examine the find. Here, amid the even steppe, were found two fairly large tumuli, crowned by fragments of human figures carved of stone. A little distance from the hill a strange stone sculpture was visible. It turned out to be a very cleverly executed granite tortoise (weighing about 1½ tons). Its armor was embellished with correct sexagons, and at the sides there was on the one hand a mysterious sign, and on the other, a coiling snake. Having photographed the tortoise and made drawings of its details, the expedition proceeded to collect specimens of pottery that were scattered everywhere in the vicinity. In the same valley a path was discovered paved with granite tiles, extending from west to east, leading to the "Kereksuru" (stone tomb). On one of the near-by eminences another human figure was discovered, in which the large head was out of proportion to the frail body, resembling a sphinx.

In the environs of the Buddhist monastery of Mishik-Gun, in a desolate locality, there arise large rocks of rose-colored granite. Here, upon the flat surface of the cliffs, which is very hard as though of monolith formation, the expedition discovered inscriptions in Mongolian, Tibetan and Chinese characters, traced in regular, continuous lines. Here, among other things, was found the ancient Buddhist formula: "Oh thou treasure upon a lotus". Photographs of all these ancient relics were sent to the USSR Academy of Sciences and to the Russian Geographical Society.



SEATED FIGURE OF KWAN YIN WITH THE AVALOKITESVARA IN THE CROWN OF GOLD-BRONZE OF THE T'ANG DYNASTY

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ALTAR TO ASTARTE DUG UP AT SHECHEM

The American-German archeological party which is digging at the site of Shechem, thirty-four miles northwest of Jerusalem, has uncovered a highly interesting Israelite altar to the moon divinity, Astarte, according to an account made public yesterday.

Solomon during his unregenerate days built a temple to this deplorable goddess, who is the Syrian version of the Greek Aphrodite and the Latin Venus. The discovery of this altar is described in a report sent to Bishop Horace William Du Bois, by Dr. Ernst Sellin of the University of Berlin.

The account of the excavations received here is as follows:

"In the secondary stratum of the ruins, going back to prophetic and prophetic times, a remarkable Israelitish altar to Astarte has been uncovered, particularly confirming the truth of the earlier prophets concerning the multi-form idolatries of the cities of Northern Israel. Also quantities of pottery of both the Israelitish and Canaanitish periods have been retrieved, besides lamps, articles of bronze and other objects of a very high archeological value.

In the earlier stages of the work the foundations of a building of large proportions were uncovered. Archeologists are of the opinion that this structure is the palace of Jeroboam I.

HOPI HOMES TO BE RESTORED BY FEWKES

WASHINGTON.—To preserve the homes of the prehistoric Indians of the Grand Canyon area, Dr. J. Walter Fewkes, Chief of the Bureau of Ethnology, under the Smithsonian Institution, left Washington on May 14 for a Summer's work in Arizona, where he will concentrate his attention on the Wupatki National Monument near Flagstaff, which contains the best preserved ruins and the highest standing walls of any in central Arizona.

Wupatki probably was inhabited when Caesar ruled at Rome. It is composed of a cluster of houses, the largest of which contained three stories. Dr. Fewkes proposes to restore the largest of these houses so that it will have the same appearance as when its inhabitants deserted it.

As the leading authority on the Hopi Indians, Dr. Fewkes has been asked, in conjunction with his trip, to collaborate in the preservation of some of the songs of this tribe. He will check the authenticity of the songs of which phonograph records are to be made. From 1890 to 1895 Dr. Fewkes lived with the Hopis to study their customs, language and belief and was the first white man to be initiated into the mysteries of the snake dance.

HRDLICKA TO SEARCH FOR PRE-INDIANS

WASHINGTON.—The first scientific survey on the spot of the probable route by which primitive man, the ancestor of the Indian, found his way to the American Continent, is to be undertaken by Dr. Ales Hrdlicka, anthropologist of the National Museum, who left on May 16 for Alaska. The expedition is being financed by the Bureau of Ethnology of the Smithsonian Institution.

The origin of man in America has long been a contested question. The mass of sound evidence points to his having crossed over from Asia via Siberia, the Diomede Islands and the Seward Peninsula, and then to have slowly worked his way southward down the coastal plains and the Yukon.

This man must have left some traces of his passage in the way of pottery fragments, stone implements and bones. Though some evidence of this sort has been found by Dall Nelson and others, no systematic search for it has ever been undertaken. Dr. Hrdlicka's expedition is, therefore, of the greatest potential significance and comes at a critical juncture.

Dr. Hrdlicka will sail from Seattle May 22 on the biological survey boat to Juneau and from there to Seward. The railroad will carry him thence to the little village of Nenana on the Yukon, where he will begin his travels on the river. At Nulato, where the river bends sharply southward, following the coastal line, and where the first immigrants to America untold centuries ago probably first came in touch with it, Dr. Hrdlicka will take a small boat and a crew of Eskimos and work his way down the river from station to station and camp to camp to the mission at Holy Cross. He will stop to investigate all old sites that may be learned of, excavating where necessary and, in addition, taking physical measurements and photographs of the present inhabitants.

From Holy Cross, Dr. Hrdlicka will either cut across country to St. Michael, or if that proves unfeasible, go by boat, and thence to Nome. Eskimo legends contain the story of a great battle fought in long past ages between the inhabitants of Seward Peninsula and invaders from Asia. Dr. Hrdlicka will seek to find this battle ground. He will visit all the old sites he can find in the neighborhood of what is known as Salt Lake, Port Clarence, Kotzebue and Norton Sounds which must have been, one or all, in the route of the immigration.

The narrowest place in Bering Strait, which separates Siberia from Alaska, is fifty miles across, cut about midway by the Diomede Islands. The natives of both continents trade back and forth at the present day and have done so for ages past. For eight months in the year the passage can be made over the ice, and for the rest it is manageable in native boats. It is, therefore, logical that this should have been the route by which man first came to the American continent.

"The Eskimo is doubtless a comparatively recent arrival," the institution said. "The first man who came across the strait must have been of a different culture. The major evidences found so far to prove that this was the case are bits of pottery picked up by prospectors and Eskimos. The Eskimo makes no pottery, so the finds could not have been the work of his ancestors. From time to time, also, bits of worked ivory showing a different and higher artistic development than that displayed by the present-day Eskimos have turned up, which suggested an earlier people whose culture was higher. To follow up these clues is Dr. Hrdlicka's main purpose.

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PENNSYLVANIA SHOWS LEA COLLECTION

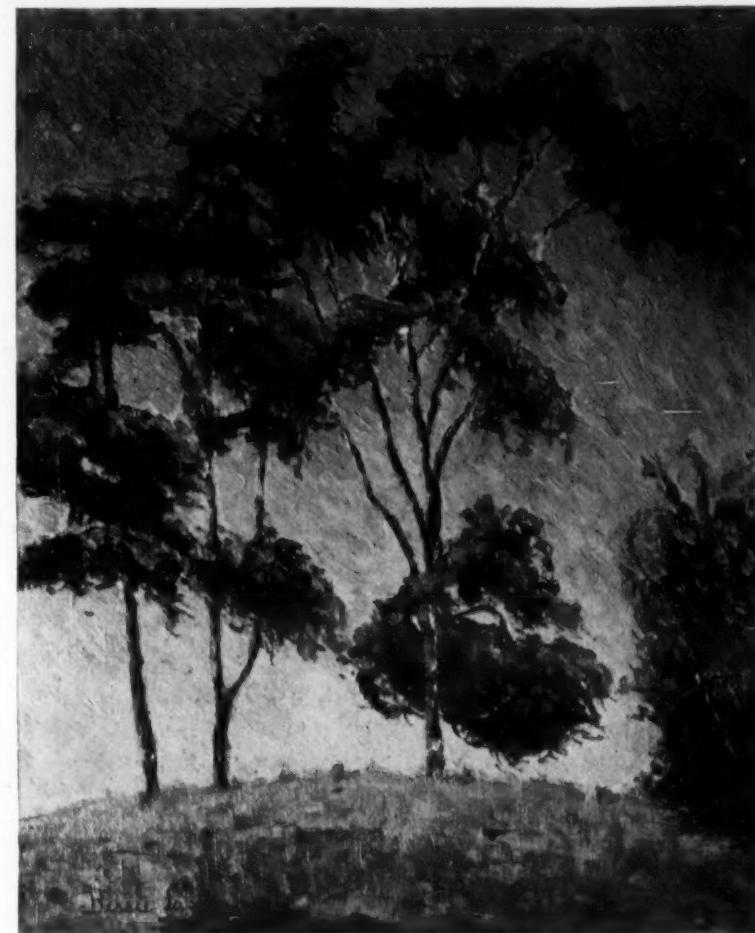
It is not easy to select from a collection of so great a range and variety as that of Dr. Isaac Lea, divided as it now is among his descendants, those pictures which would be most appropriate for a small exhibition. It would be interesting to show the entire 192 canvases and panels which came over together in a sailing vessel in 1852, with the few acquired in 1829 and 1832. Nor is it easy to make a second selection of those which deserve especial notice. Several, like the "David with the Head of Goliath," by Rosselli, proclaim themselves to be of outstanding quality and hardly need to be pointed out; others, like the "Masquerade," by Callot, less grandiose, prove to be no less interesting.

One of the very finest pictures in the collection is the portrait of Pope Paul IV (1555-1559), by Paris Bordone, lent by Charles M. Lea. It is also one of the earliest, for Paris Bordone, who was born in 1500 and died in 1571, belonged to the school of Giorgione and Titian. In portraiture he was often equal to these great masters, poetical in his interpretation, and yet psychological, and above all aristocratic, a very rare painter who reflects in his art all that is delightful in the high renaissance of Venice. The portrait of the Caraffa Pope strikes one at once as indicating deep penetration of character. It is a psychological study; we see before us both Caraffa the man, and Paul IV, the Pope.

Most sumptuous is the large canvas of "David with the Head of Goliath," by Matteo Rosselli, 1578-1650, a Florentine painter, and a pupil of the more famous Christofano Allori, who is also represented in this exhibition by the "Head of a Youth," lent by Arthur H. Lea. The "David" is a picture which clearly indicates how the rich coloring and the love of pageantry of the Venetians, as exemplified in Veronese's "Family of Darius," affected the later and more austere art of Florence, and for that matter, the art of the whole baroque period. Tradition has it that David is a portrait of a prince of the Conti family. A handsome youth he must have been. It is a splendid piece of painting, illustrating to what decorative heights the minor men of the period could reach. This picture is lent by Elizabeth Jaudon Lea.

A collection of Italian art, such as the Lea collection, would naturally include a number of Madonna pictures. One which we have selected, lent by Arthur H. Lea, is by Domenico Beccafumi, 1486-1551, a Sienese painter typical of the eclectic school which embraced all the influences then current in Italy, from Perugino to Michelangelo. In many respects Beccafumi was a mannerist, by which is meant an imitator of the grand style, skillful of execution, but lacking in simple and profound grasp of subject.

Four paintings in the exhibition are attributed to the French artist Jacques Callot, 1592-1635, noted mostly for his engravings of views of Paris. Callot led a most picturesque life. At the age of twelve he ran away to Italy with a band of gypsies. His art expressed his temperament; he pictured the life of the people, not as one who lived among them, but as one who lived with them; he was of the people himself. He excelled in portraying crowds, festivals and soldiery. His great plates were: "The Miseries of War," "The Caprices," "The Beggars," and "Views of Paris." Paintings by Callot are extremely rare, we believe there are none absolutely known to be by him. Undoubtedly the paintings here exhibited, "The Birth of Punch," lent by Charles M. Lea; "The Death of Punch," lent by Van Antwerp Lea, and the two "Masquerades," lent by Charles M. Lea and Elizabeth Jaudon Lea, are the most unusual of the whole collection, the like scarcely to be found in any collection. They deserve more study than has as yet been given to them.—ARTHUR E. BYE, in the Pennsylvania Museum Bulletin.



"EARLY MORNING"

By BESSIE LASKY

This canvas by Miss Lasky was accepted and hung at the Spring Salon in Paris. It will be remembered that this painter held a successful exhibition recently at the Anderson Galleries in New York. One of her pictures has been purchased by the Newark Museum for its permanent collection.

PRINT CLUB PLANS PENNELL MEMORIAL

PHILADELPHIA—The Print Club of Philadelphia announces that it has obtained the use of the galleries of Memorial Hall, Fairmount Park, for the Joseph Pennell memorial exhibition, which it expects to open simultaneously with the Sesquicentennial Exposition on May 31. Memorial Hall was one of the main exhibition buildings of the Centennial Exposition of fifty years ago.

It is expected that nearly every etching made by the late Joseph Pennell will be shown. The John F. Braun collection of Pennell's work, one of the finest in the world, will be loaned. It consists of 1,000 etchings and several hundred lithographs, mezzo tints, water colors, wash drawings, and pen and ink drawings. A large collection of books that Pennell illustrated is also to be shown. The original drawing of Big Ben in the Parliament Building of London will also be seen.

PENNELL'S PUPILS FORM SOCIETY

Pupils of the late Joseph Pennell have founded the "Pennell Society of Graphic Arts" for the holding of annual exhibitions and to perpetuate the teacher's ideas of craftsmanship. The society was organized at a recent meeting of sixteen men and women who have studied in the classes of the late etcher during the last two years.

The officers are Andrew Butler, president; Catherine Van Brunt, vice-president, and Marion Freeman, secretary and treasurer. The society has named Elizabeth Robins Pennell, widow of the artist and co-author of several Pennell books, its honorary president, and Gifford Beal, president of the Art Students' League, and Wilhelmina Webber, who have taken interest in founding the society, honorary members.

For the present the society's headquarters will be at the Art Students' League.

TWELVE STOLEN TAPESTRIES FOUND

Acting on an anonymous tip, Detectives Joseph Daly, Frank Walsh and John Cordes visited a warehouse and seized two trunks containing \$50,000 in tapestries stolen by thieves of antiques who have been active since the first of this year. The location of the warehouse was not disclosed.

The trunks, both of the steamer type, were opened in the office of Inspector John D. Coughlin at Police Headquarters. One contained eight tapestries and the other four. The detectives said that the four pieces were stolen on March 3 from the shop of Barton, Price & Wilson, Inc., interior decorators, of 46 East Fifty-seventh Street, having been selected from the large stock in the shop. They expressed the opinion that the burglars had a shrewd appreciation of values in tapestries.

One of the four pieces is a Flemish tapestry valued at \$10,000, which was sold to a customer on the day before the robbery. It portrays the return of a conqueror. Two other pieces are valued at \$6,500 each, and the fourth at \$500.

The remainder of the loot was taken from the shop of Di Salvo Brother, 443 Madison Avenue, which was entered on February 17.

DEAN CORNWELL WINS ACADEMY HONOR

LONDON—Dean Cornwell, young American illustrator, has been notably honored by the Royal Academy which has accepted a water color sketch from his brush. The sketch is of the famous "David street" in Jerusalem. Inasmuch as the Royal Academy accepts only about one hundred watercolors yearly out of the 8,000 or 9,000 usually submitted, acceptance of Mr. Cornwell's sketch is considered one of the highest honors conferred on artists in Europe. An unusual feature of the acceptance is that the sketch was merely a preliminary one made for preparation of an illustration. Mr. Cornwell who was born in Louisville, Ky., has a studio in New York, and is noted as an illustrator for several magazines. He has won many prizes in the United States for his illustrations.

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President S. W. FRANKEL
Editors DEOCH FULTON
GUY EGLINGTON
Entered as second-class matter, Feb. 5, 1909, at
New York Post Office, under the Act,
March 3, 1879.

Published weekly from Oct. 10 to last of June.
Monthly during July, August and September.

SUBSCRIPTION RATES	
YEAR IN ADVANCE	\$5.00
Canada	5.35
Foreign Countries	6.00
Single Copies15

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Vol. XXIV—May 22, 1926—No. 33

HARLEY PERKINS
ON SWEETNESS AND LIGHT

Optimism sweeping like a wave across our North American continent has left nectarous touch upon the arts. Its presence has come to be regarded as indication of excellence; its detection evidence of breeding.

Criticism has come to be considered as a form of ornamentation like the "throws" which good ladies in rural communities used to crochet to hang about family enlargements or over the steel engraving of "The Little Wanderer's Return."

The critic is supposed to trail along after the artist as exploiter and unpaid press agent. Decidedly unpopular is he who attempts to goad egotistic complacence or to attempt to direct thought out of vegetation-covered channels.

To considerable length have good-natured reviewers gone in an effort to live up to the expected, coining some deliciously saccharine phrases. One writer rather neatly split the difference between the amiable and the critical when she referred to a painting as "A drowsy reverie relieved by nervous thrills."

A description slightly abbreviated, taken from an outline of art prepared for use in American schools and clubs applies to a type of picture still prevalent in exhibitions. "Bathed in mist is a tender fringe of trees, rising from a marsh that one rather feels than sees." The writer stops to ejaculate—"What a poetic feeling is there in the wild American woodland," then goes on to explain naively—"The informality, the glow of delicate color, nuances of light, are all more or less as they are in nature."

The persistent intention of seeing only what is roseate, soft, sweet, has vitiated natural powers of observation and analysis and led to productions which are so accurately described as—"more or less like nature." The result upon the individual has been far from superficial for deprived of his own resources, in order to live and express, he has resorted to borrowing from others.

J. Francis Murphy and other less talented men have made attenuated par-



MONTE PINCIO, ROME

By JEAN BAPTISTE CAMILLE COROT

Recently acquired by the Newhouse Galleries from the collection of Mr. Vincent Astor. The painting is recorded in Robaut's L'Oeuvre de Corot, where it is listed as having been sold at the Hotel Drouot in December, 1871, as well as having been in the collection of Paul Tessé in 1873. The picture is a view of the Monte Pincio from the gardens of the Académie de France and was painted between 1840 and 1850.

dies on the really sincere studies of Corot, who was inspired more by the newness of his vision than a desire for monetary reward. Landscape painting sank so into disrepute in this country that some even alleged that it was indulged in only by those who could not draw.

Seurat coupled artistic frenzy with scientific research and spotted his canvases in the hope of achieving luminosity. Monet applied theories of light and color to renderings of cathedrals and lily ponds. Impressionism still leaves its track in this country upon shoals of canvases in which soft colors have been pulled imitatively and cloyingly one over the other.

Sculpture has on the whole been in a worse plight than painting. Yet juries never tire of giving awards to photographic modelings of nature-loving young women dancing about smilingly with grapes in their hair. Cheerful well-fed infants astride hobby horses have been other highly honored subjects. There is reason for agreement with the statement of a "sensitive critic, who finds chief interest in medieval art," that the work of early American sculptors like Greenough, Powers and Milmore, who, generations ago, went to Rome to acquire sleek polish for soldiers' monuments, will rise from disrepute into favor.

Solomon wisely foretold what might occur after eating too much honey. Something like this has already happened to certain artists. One such writes from his luxurious New York studio—"Oh to get away from these perfumed parts." The departure from the conventional in art has alarmed some persons, nevertheless there are painters and sculptors who realize that something must be done to get rid of confectioners' effects and strenuous remedy applied to diabetic symptoms.—Harley Perkins in the *Boston Transcript*.

THE AMERICAN ARTIST

The artists of America are not receiving half the encouragement they deserve nor a quarter as much patronage as they would get if the actual and potential value of their best work were generally realized and appreciated.

Many of our most liberal patrons still keep their eyes so firmly fixed upon the Old World that they have no proper appreciation of the genius for painting and sculpture that now flourishes upon our soil, yet no nation on the globe can point to a more gifted body of artists than those of the United States.

Four out of five wealthy picture

buyers would rather risk a large check upon a dubious Corot or upon a second-rate painting attributed to a second-rate old master than spend the same sum in gathering together from studios and public exhibitions twenty or thirty authentic examples of the work of the most brilliant of our own younger men, painters who have but to labor and exhibit for a few years to win worldwide reputations.

As their art matures and their fame widens, the value of their canvases will leap skyward, just as those of their predecessors have been doing ever since Gilbert Stuart stopped turning out portraits of George Washington for a hundred dollars.

The practical way to encourage American art is to buy sound examples for the lasting pleasure they will give. It is time for those who boast that they will try anything once, and that they are always ready to take a chance, to scout about among the picture shows and take a chance on American art. They take longer chances in business every day.

(From the Saturday Evening Post)

OBITUARY

DOUGLAS STEWART

PITTSBURG.—The death of Douglas Stewart, director of the Carnegie Museum, imbued the plans for the Founder's Day exhibitions with melancholy. Mr. Stewart's qualities were such that his achievements in science were overshadowed by his personality. Probably few of the thousands of his acquaintances realized that he was an authority on minerals well in the front rank of American mineralogists.

Later in his life, after his career at Yale University, he became an expert Egyptologist. He had the power of communicating his enthusiasm to the layman and proved himself to be exceedingly able in his lectures on the subject.

He also cherished the decorative arts within the walls of his department at a time when they were not welcome elsewhere in the building. He arranged special loan exhibitions, and frequently secured gifts of this type which otherwise would not have been conferred upon the Institute.

Looking back through many years of association with Mr. Stewart, I recall vividly the first time I saw him. He was standing in the hall of sculpture holding a blind child in his arms up to touch the face of the Venus de Milo. In the beginning of the educational work

LONDON

Seurat's is not a name which is well known to the average Londoner, so that the exhibition of his work at the Lefèvre Galleries in King Street comes freshly to all but the best informed on such topics. It is fitting that a show of the paintings of a man whose career was so brief, should itself be small, and the sixteen pictures which comprise the present collection are quite sufficient to give even the most ignorant an insight into his aims and methods. This French artist who died towards the close of the 19th Century was the creator of the technique that goes by the name of "noimpressionism" since it consists in arriving at effects by means of the use of points of color imposed upon the canvas in place of the more usual brushwork. As the inspired doyen of the School of Neo-Impressionism his influence on contemporary French painting was enormous, and this influence undoubtedly became responsible for later developments which made possible the art of today. In order to secure subtleties of color and temperamental harmonies of effect, Seurat made a scientific division of his pigments, effecting that division on a scale to correspond with the canvas concerned. In many cases this division of pigment was continued right onto the surrounding frame, with the result that the eye received no jar in resting on a

at the Carnegie Institute, before actual official support was given to the work, it was Douglas Stewart upon whom one depended for material and likewise for encouragement.

Finally, when effective co-operation was secured between the department of fine arts and the department of the museum, the beginning of which was the magnificent Garden Club show in 1922, it was Douglas Stewart who responded with generous enthusiasm. He utilized all of his resources to contribute to the success of each of the combined exhibitions of the museum and of the fine arts department. He was keenly aware of the material which would engage the attention of the public and he directed attention to the individual members of his staff responsible for the departments. He never, in a single case, promoted his own achievements, and preferred to be known as a person rather than as a scientist entitled to particular consideration.

Douglas Stewart was director of the Carnegie Museum only a little more than three years, yet in that time he had made astounding progress.

The number and quality of the habitat groups had been increased and the galleries of decorative arts re-arranged and collections increased.

He actually made the Carnegie Museum fulfill its functions for the education and entertainment of the public.—P. R. J.

hard line of demarcation between the two and a resultant homogeneity eventuated. Indeed the frame took on the character of an extention of the composition itself and was chiefly regarded by Seurat as a means of holding it together. This style of framing does not apply, however, to one of the most important pictures shown, namely "Les Poseuses," which is framed in white without much apparent loss of effect, for the figures which are drawn more in the classic than in the impressionist vein, stand out with a fine solidity and with a quite remarkable beauty of line. In the landscapes the gradations of tone and chromatic nuances are worthy of especial note for it is doubtful whether by any other means, exactly the same sort of effects could have been so successfully built up. We have, of course, in the Tate Gallery an important example of Seurat's work in "La Baignade," which may perhaps be regarded as the first really significant composition which he launched upon a more or less startled world.

* * * *

The present labor crisis gives piquancy to an interesting XVIth century portrait of Geoffrey Barbour with his overseer, John Howchon, now in the possession of the Spink Gallery, King Street, for Barbour was the founder of Abingdon Bridge and the painting shows in its background the construction in progress with the hewing of the stone and the melting of the metal being carried out on the spot, while workmen are applying for employment to the foreman. The little figures are going about their jobs with considerably more briskness than characterizes the average trade-unionist and the foreman would seem to enjoin more unquestioned authority than goes nowadays to the lives of such unfortunate individuals.

* * * *

And apropos of good saleroom prices I must instance the £500 paid at Sotheby's a few days ago for a D. Y. Cameron print of "Ben Ledi" and the £305 for a McBey etching of "Gaurie," both being bought by the Fine Art Society, in whose rooms to-day I visited a joint show of watercolors by Mary Holden Bird and of drawings for *Punch* by her husband, who draws under the name of Fougasse. Mrs. Bird is rather in danger of reducing her methods to a formula; she has achieved quite a successful system by which she arrives at good open air effects by the contrast of plain untinted spaces with others of clear, bold, tone, but there is a lack of elasticity in her work and need for further adventuring and experiment. Fougasse has a gift for simple, straightforward satire, not perhaps of any great subtlety, but still entertaining in idea and distinctly enhanced by his gift for an economy of line which serves to emphasize the ludicrous. When he brings color to bear on his black and white, he does so with a certain crudity which adds point to the caricature. In another room R. S. Vandeleur shows watercolors of India and Kashmir which in a curious way give the color of the East without its attending glow and glamor. His work is observed rather than felt, but there is technical proficiency in it, and a hint that further development may eventuate.

* * * *

There is no doubt about E. A. Cox, who is now exhibiting at the Tooth Galleries in New Bond Street, having been a pupil of Brangwyn's, so strongly is the influence of the latter apparent in certain figure and still life pieces, where not alone the rich color but the actual arrangement of the composition are in Brangwynesque style. But that the artist is breaking away into ground of his own is well borne out in later work, notably in three Biblical themes, which are to my mind chiefly interesting on account of the courageous attempt to blend the traditional with the unconventional. In these we have a real effort to give to the Christ figure something more significant in suggestion than the accepted features and expression usually provided. Though by no means perfect in drawing, the groups stand for a certain realization and an attempt to portray events in a way calculated to bring home their underlying import. His sense of color is good and interest is added to his work when one hears that it is that of a man whose early years were spent as a coster and docker. The son of a decorator, he soon experienced the urge to exchange the life of the artisan for that of the artist and his want of education in its accepted sense has stood him in good stead in so far as it has rendered him free of affectation and keen only to express that which actually moves him.—L. G-S.

EXHIBITIONS**THOMAS H. DEWING**
Milch Galleries

ONE SEEKS in vain in Mr. Dewing's work for that peculiar freshness and vitality of color that can be obtained in pastel. His work seeks the realm of the vaguely poetic. The flowing robes of his ladies ebb away into indeterminate shadows as do the sensitive faces and the misty hair. All of the pastels are portraits of women, sometimes just a head, but usually a full length figure that achieves a poetic effect by the same chiaroscuro that certain photographers use to enhance feminine loveliness. As a result both of his technique and of the types he has chosen, none of Mr. Dewing's women seem quite of this earth.

ALFONSO GROSSO

Ehrich Galleries

ALFONSO GROSSO, a young Spanish painter who has exhibited in Europe, South America and parts of the United States is holding his first New York exhibition at the Ehrich Galleries until June 1st. Among the canvases in the present exhibition are several colorful portrait studies of noted Spanish dancers as well as paintings of famous churches and patios of Seville. His flair for Spanish church subjects won him a place in the Luxembourg museum in Paris when his "Interior de Iglesia" was shown in 1920 at the Paris Exhibition and purchased by the French Government for that Museum. His "El Mona-aguillo" won the Silver Medal at the National Exhibition in Madrid in 1920 and the picture was purchased by the State for that Museum of Modern Art.

ROME AND FLORENCE BUY AT BIENNIAL

VENICE—Through the Minister of Public Instruction, the Italian Government has purchased four futurist works from the Venetian Exhibition, and they have been destined for the "National Gallery of Modern Art" in Rome. The paintings are as follows: "Guerra-Festa" (War-Festival), and "Rhinoceroses," by Fortunato Depero; "Ritmi di Velocità" (Rhythm of Velocity) by Enrico Prampolini, and "The Distracted Pelican" by the same artist.

The works shown by the futurists in the pavilion given to the Russians, constitute one of the greatest successes of the Venetian Biennial.

The Commune of Florence, through Professor Mario Pelagatti, has bought for the Gallery of Modern Art of this city, four pictures by the following artists: Alberto Caligiani, "Tuscan Country"; Baccio Maria Bassi, "Quarrymen Reposing"; Carenca, "The Apostles," and Ardengo Sofici, "The Tuscan Hill." —K. R. S.

CZARINA'S BEDROOM AT MOSCOW AUCTION

MOSCOW.—The bedroom furniture of the late Czarina of Russia will be sold at auction here, with other valuables of the royal household. Fifteen carloads of the goods are en route here from Leningrad.

The shipment contains the imperial bedroom suit, paintings, glassware, Gobelin tapestries and carpets. Some articles of particular value will be exported to Western European markets for sale there.

The sale is expected to realize several hundred thousand rubles.



MASK FROM NEW GUINEA
Courtesy of The Flechthiem Gallery, Berlin

Kyle Finds Buried City in Palestine

PHILADELPHIA—Further details of the archeological discoveries made in the buried city of Kirjath-sepher, reported in a cable dispatch from Jerusalem, were given on May 8 in a cablegram received by "The Sunday School Times," of this city. The message came from Dr. Melvin Grove Kyle, president of Xenia Theological Seminary, St. Louis, and archeological editor of "The Sunday School Times." The cablegram says:

"Joshua iv, 13-19, confirmed. Field and springs found. Kirjath-sepher fully identified. Remarkable finds, far exceeding expectations. Walls originally 35 to 40 feet high. Great complicated gateway, showing five periods of building—three Canaanite, two Israelite."

"Gruesome layers of ashes show city burned three times—by unknown about 1700 B. C., by Othniel at conquest (of Canaan by Joshua) and by Nebuchadnezzar."

Evidences of terrific fighting.

Mysteries and unique system of shrines in rooms, probably Canaanite temple.

Remarkable plumbing system."

1ST CENTURY CAVERN FOUND IN FRANCE

PARIS—There has been discovered near Bordeaux in the Department of Dordogne a series of remarkable subterranean galleries believed to have been built in the first century before Christ.

The first view of the discovery would indicate that these underground passages were used for fortification purposes. Their construction is such that many of the halls or galleries communicate by long corridors.

The Duke of Vendôme recently headed an excavation party which succeeded in unearthing in the little village of Roquebillière in the Department of the Alpes Maritimes several Roman tombs in which were found beautiful jewels, vases and other objects of art of the period. Work is being pushed at the scene of the most recent discovery with the hope that similar treasures will be brought to light.

headquarters of the association and will prepare directors and curators for museum service. At its inception there will be five art students who will travel to various museums of the country, studying the work of group building, mounting, case building and cataloging and the specialties required in museum supervision. The school will enroll only graduates of universities.

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STUDIO NOTES

At the Springville High School this year National Exhibit Chas. P. Gruppe's Painting, "Arrival of Herring Fishers," was awarded "Special Award of Honor."

Henry Tyrrell, former fine arts editor of the New York World, sailed for Europe the latter part of last week; he intends to make a lengthy stay in Paris.

Mr. H. M. Rosenberg left on May 13 for Halifax, N. S., for the summer. He has been painting in Alabama and Cuba the past winter, is exhibiting some of it in Nashville, Tenn., and at the Milch Galleries.

Presentation of Jo Davidson's bust of Ambassador Myron T. Herrick to the American Embassy in the French capital took place in Paris on May 14.

The Exodus

Mr. Paul S. Van Baarn, of the firm Seidlitz & Van Baarn, 759 Fifth Avenue, N. Y., experts and collectors of rare tapestries and works of art, leaves New York on the Berengaria, June 23rd for an extended tour of Europe, after a most successful season in New York. Mr. Van Baarn will return early in September.

Mr. John Levy sails for Europe on the Majestic, June 5th.

Mr. Carl Henschel of Knoedler's will sail on the Olympic on May 29th.

Joseph Brummer left last Saturday on the Paris.

Coming Auctions**GEORGES PETIT GALLERIES****DECOURCELLE COLLECTION****Sale in June**

A sale which is scheduled to make a sensation is to take place in Paris the middle of next month, a collection of modern pictures belonging to M. Pierre Decourceille, which will be sold under the direction of M. Lair Dubreuil and M. Henri Baudoin. One can say of this fine collection that it bears the mark of a great writer and also of a man of taste, in this sense, that each one of the works composing it reveals a deep love of life and nature, the same which is shown in the novels and plays, "Les Deux Gosses," "Gigolette" and many others, which have made Pierre Decourceille famous and brought him his great success.

In describing this unique collection the first place must be given to the works of Toulouse-Lautrec. One extremely important painting, "La Danseuse en Scène," is considered one of his chef-d'oeuvres. A whole epoch lives again in these paintings of the old Moulin Rouge, the Moulin de la Galette and the people who frequented them, and any one who has not seen these pictures cannot boast of knowing Lautrec in all his phases. While on this subject I will also mention eight Forains, four great panels which are of an exceptional size for the work of this master artist, and one very characteristic painting of his best period, "Les Coulisses de l'Opéra

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"in 1880," a very fine pastel by Degas, "Danseuse rajustant son corsage," some Steinlens, some Bottinis, some Constantine Guys and two charming little Gavaris painted in oil, something quite rare in the work of the great cartoonist, complete this series of the best painters of Parisian life at the end of the XIXth century.

Among the best works of this exhibition we must also notice a superb portrait which represents the Master of Giverny life-size, half-length, in the act of smoking his pipe, must have been painted between 1875 and 1880. Its solid tones and fresh color give it a virtuosity and force which recall Franz Hals. By Renoir also is a charming nude of a woman seen from the back. By Daumier is "Le Liseur," small in dimensions, but very powerful, and there are also a number of characteristic works by Berthe Morisot, Mary Cassatt, Alfred Stevens Van Dongen, Malherbe, etc.

A very good choice of landscapes completes the collection; a dozen by Guillaumin, who was perhaps the most fiery lover of nature of the Impressionist school, makes a fine group. The "Summer Day" of Monticelli must be counted as among the finest landscapes painted from nature by the Master of Marseilles; several choice works by Bonington, Jongkind, and Zien will hold the attention of amateurs. Marquet and Utrillo represent the last development of modern landscape. This fine collection, whose sale promises to be one of the successes of the season, also contains a series of etchings by Forain, chosen from among his most significant plates, two fine terracottas by Rodin, and an example in plaster of Carpeaux.—H.S.C.

SOTHEBY'S

JAMES FRENCH COLOR PRINTS
Sale, June 9

A collection of French color prints and line engravings made by the late Mr. F. L. James, to be sold at Sotheby's on June 9th, is well known by many connoisseurs. Among the color prints some of the finest items are the pairs of La Main and La Rose, Les Bouquets et Le Compliment, by Debucourt; Foire de Village and Noce de Village, by Descourtis; the much sought for L'Amour and La Folie, after Fragonard, in extremely rare proof state; several of Huet's exquisite pastorals in exceptional condition; La Réunion des Plaisirs and La Campagne de Pomone, by Janinet; Vénus désarmant l'Amour and Le Sommeil d'Ariane, by the same artist, all in proof state; Marie Antoinette, by Janinet; Les Trois Soeurs au Parc de St. Clou, and companion, after Lavrière; Les Deux Boutons and Le Miroir Consulte, by Vidal.

Also in the collection are many of the best of the XVIIIth century line engravings after Baudouin, Freudenberg, Moreau and Lavrière, all in early states, with, in some cases, the very scarce etchings.

Mr. Campbell Dodson had recourse to this collection when compiling his book on Old French Colour Prints and reproduced a large series of them.

CARMICHAEL COLLECTION

Sale, June 8, 9, 10

As the preface to the catalogue points out, Lord Carmichael was a collector for whom no limits of category, school or period existed. On looking over the catalogue, one is impressed by the number of fields into which Lord Carmichael's interests led him. However, despite its diversity, the Egyptian bronzes and



"GRANDE PASTORALE" By G. A. DEMARTEAU, Le Jeune
One of a pair. Lot No. 79 Leymarie, 601. In the F. L. James Collection
to be Sold at Sotheby's.

faiences, the fine series of early enamels and ecclesiastical metal work and the textiles emerge as the high spots of the collection, to which must of course be added the six Raeburns which have long been in the Carmichael family. In addition, there are Roman and Egyptian glass, bookbindings, Della Robbia ware, includ-

ing many specimens from the Bardini collection, antique ivories, Chinese, English and Continental porcelains, old English silver, antique jewelry, cameos, etc., and a small group of old English furniture.

Among the textiles, which include Sicilian, Genoese and South Italian vel-

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The ART NEWS



NEEDLEWORK MEDALLION FROM AN ORPHREY FLORENTINE, c. 1470. Att. to Pollaiuolo.

Lot 150 in The Carmichael Sale, Sotheby's.

vets and brocades of the XIIIth and XIVth centuries, we would call especial attention to the medallion reproduced in this issue, from a Florentine orphrey, circa 1470, the design of which has been attributed to Pollaiuolo and to a pair of "opus Anglicanum" panels in silk and gold thread representing the Annunciation and St. Margaret and St. Catherine of Alexandria, English about 1300, which were shown at the British Primitives Exhibition, 1923.

The Egyptian collection of bronzes, faïences, glass, etc., is extremely varied in type. Only a few of what appear to be the more important pieces can be mentioned here. Among these are a figure of Hor, priest of Amen from the Ptolemaic period, a figure of a kneeling man in reddish-brown haematite of the IX-XIIth dynasty, an unusually rare bronze Ushabti of the XVIIth dynasty, a bronze figure of Khnum, dating from the XXVth dynasty, formerly in the Hilton Price collection, and an extremely rare bronze figure of Anhur of the XVIIth dynasty.

In the series of Greek and Roman bronzes, there is a figure of Silenus, Greek, IVth or Vth century B. C., from the Forman collection, an Etruscan bronze mirror from the same collection, and a Byzantine bronze handle of the Vth century in the form of a lion attacking a man, from the Pozzi collection.

The enamels, which include a large number of examples from the XIIth, XIIIth and XIVth centuries, appear to be of unusual interest. A Lotharingian bowl of a chalice from the end of the XIIth century, possibly from the workshop of Nicholas of Verdun, a XIIth to XIIIth century copper and champlevé plaque with representations of Christ, the Virgin and St. John, and a Mosan XIIth century champlevé panel with the face of Christ are among the more important of the early specimens. A French champlevé box of the XIVth century, a triangular pendant, French or Italian, of the XIVth-XVth century and a Sieneese XIVth century knop from the stem of a chalice with figural decoration are interesting examples of slightly later work.

Several XIIIth and XIVth century pieces are in the interesting group of ecclesiastical metal work. A XIIIth century German figure of an angel is similar to a figure shown at the Retrospective Exhibition in 1900. An Italian early XVth century shrine in the form of a casket with engravings of saints and an inscription with the date 1446, was exhibited at the Victoria and Albert Museum, as was also a small bronze gilt relief of the XIVth century with figure of a man and a dragon at his feet, and a circular medallion, Italian of the XVIth century, with decoration of Virgin and Child, saints, etc.

In the small group of ivories an Italian XVth or early XVIth century casket of architectural form, elaborately painted with four scenes from the story of Paris, comes from the Bardini collection, as do also three specimens of Della Robbia ware, of which there is a short series.

Concluding the sale are Italian and other sculptures and bronzes, among them a small Florentine XVth century tabernacle with a bas relief of the Virgin and Child, illuminations, miniatures, and a

Miss Eleanor Margaret Gibson-Carmichael was engraved in colors by Colaghi in 1920.

In addition to the James Sale and the Carmichael Sale, Messrs. Sotheby have two other sales scheduled for June. On June 11th works of art, furniture, etc., from various collections will be sold, including a fine Gobelin tapestry cheval screen from the collection of the Rt. Hon. Lord Northorne. On June 21, 23, fine mezzotint portraits from the estate of the late Henry Percy Horne will be sold.

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Coming Auctions

and 4th and June 10th and 11th, respectively, are of the collections at the Cheshire properties. Rare examples of the cabinet work of William Kent, Chippendale, Sheraton, Hepplewhite and the brothers Adam are found in both parts. In Part I we may mention especially, a Venetian harpsichord from the Almata collection, a William Kent walnut table, the frieze carved with a Medusa mask a Queen Anne seaweed marqueterie tallboy chest and a Chippendale side table with gadroon and mask festoon border. Beauvais and Mortlake tapestries, Spanish and English textiles of the XVIIth and XVIIIth centuries, examples from the most famous of the English porcelain manufactories and pewter from the Isaac Falk and Conover Hall collections are also to be sold on June 3rd and 4th.

Fine examples of Sheraton from the collection of the Duke of Leeds, the late Sir Squire Bancroft and Arthur Sanderson, Esq. are to be found in Part II. A James I ebony cabinet with twelve panels of Stuart needlework and a James II cut lacquer cabinet decorated in the Chinese taste should be of particular interest to collectors. An XVIIth century marble chimney piece from Rye Hall, Sussex, an early XVth century oak arch from the old town hall, Hereford, a wood chimney piece in the Adam style and the complete oak paneling for a room, are features of architectural interest in Part II. A collection of rare old Nankin blue and white porcelain of the Kang Hsi period and fine many specimens from the Rosetti, Lloyd and Sanderson collections are also to be sold at this date.

Part III, to be auctioned on June 15, 16 and 18 consists of paintings and watercolors from the Cheshire properties. Several examples of Burne-Jones, including "The Fountain of Youth" and "The Romance of the Rose" are included. Constable is represented by "Lock on the Stour" and "A View from Hampstead Heath." Crome by "A Scene in Norwich" and "The End of a Wood," Gainsborough by "The White Horse" and "A Woody Stream with Peasant." There are several examples of George Morland, including "The Wreckers" and "Selling Fish"; of Romney, there is "Miss Strachan in a White Dress with Blue Ribbon," while Turner is represented by "The Walhalla." In addition, there are paintings by Canaletto, Correggio, David Cox, Cuyp, Hopper, Angelica Kauffman, Landseer, Reynolds and Sir Alma-Tadema and watercolors by many of the artists previously mentioned, as well as by Cruikshank, J. Leech, etc., and a collection of drawings by artists of the English school.

Part IV of the Leverhulme collection, to be sold on June 24 and 25, consists of old English furniture, tapestries, etc., from Lewis Castle, Stornoway, and Borve Lodge, South Harris. Among the furniture, there are in addition to fine XVIIth century English pieces, an old Flemish oak buffet in two tiers, Jacobean oak chests and refectory tables, nine Cromwellian chairs and a set of six William and Mary chairs decorated in marqueterie. Several charming French specimens of the cabinet maker's art are also included. Four panels of Mortlake tapestry with classical figures, an Aubusson weave, a pair of Brussels tapestries and a Beauvais panel are among the tapestries; a Stuart needlework piece, representing the history of King Saul and David Slaying Goliath, is one of the finest things in the textiles. In addition there are English porcelain, Sheffield plate and Oriental rugs.

GALERIE GEORGES PETIT**COLLECTION WARNECK**
Sale, May 27, 28

Through some oversight the catalogue of the Warneck collection was not sent to us and we have only just been able to borrow a copy. This is unfortunate since the Warneck collection is one of the finest collections of intimate paintings in existence. M. Warneck, like the late John Quinn, is not a rich man. Just like the latter, his apartment is modest in dimensions, but whereas John Quinn bought large pictures and stored them in the cellar, under his chairs, tables and beds, in fine, wherever they could be stowed away, M. Warneck has contented himself with purchasing pictures of a dimension commensurate with his surroundings.

That he was not thereby forced to forego quality, is proved by the illustrations to the catalogue. No one for example, could hope to possess a portrait of more delicate loveliness than the Portrait of a Youth (No. 4) by Corneille de Lyon. Nor is there a collector in the world who would

not be proud to own the little panel of "Christ and the Woman of Samaria" (No. 5) which once formed part of the famous altarpiece painted for Isabelle la Catholique by Juan de Flandes. Of like quality is a miniature portrait of Henry III's favorite, The Comte de Gordes, attributed to Francois Clouet (No. 9).

The XVIIth century masters are not less splendidly represented. A portrait thought to be of the young Rembrandt by Gerard Dou (No. 29) is from the collection of the Duchess of Braganza. A group of six portraits by Van Dyck include one of the master's chef d'oeuvres, the portrait of a youth (No. 37) from the collection of the Duke of Hamilton, the head, open neck and hands are rendered with the utmost tenderness. A portrait of Theodore Schrevelius by Frans Hals (No. 46) was one of M. Warneck's first acquisitions. It has been twice engraved and many times reproduced, latterly by Dr. Valentiner in his "Frans Hals," Berlin, 1921. Of the first order of French XVIIth century portraiture is the portrait of Cing-Mars (No. 52) by Mathieu Le Nain. It was recently shown in 1923 at the Exposition Le Nain, Paris.

Not less famous are the Rembrandt portraits, the finest of which is a small portrait, "Titus" (No. 67). Boldly, not to say roughly painted, the eyes and mouth are among Rembrandt's unforgettable achievements. We must pass rapidly over the Rubens, and Fragonard portraits and Guardi miniature to draw attention to the superb "Blonde Gasconne" (No. 91) of Corot, sold at the Corot sale in 1875. According to A. Robout, this masterpiece of modern portraiture was painted between 1848 and 1850 in Corot's atelier in the Quai Voltaire. In the paintings of this atelier in the Louvre and Widener collections the "Blonde Gasconne" may be found.

Auction Reports

RUIZ SPANISH COLLECTION
American Art Association—Spanish furniture, textiles and wrought iron of the XVI-XVIIIth centuries from the collection of Sir D. Raimundo Ruiz de Madrid were sold on May 12, 13 and 14, bringing a grand total of \$64,389. Important items and their purchasers are as follows:

174—Turned rosewood tall-post bedstead, Spanish, circa 1840; A. Arnold.... \$310
261—Important embroidered crimson velvet ecclesiastical hanging, Spanish, early XVIIth century; G. S. Duty 350
272—Four crimson silk damask hangings, Spanish, early XVIIth century, total length, 38 yds, 2 ft; Miss Mary French..... 360
316—Six pine wood side chairs, Andalusia, XVIIth century; W. L. Clark 315
328—74 carved pine wood ceiling brackets, Spanish, early XVIth century; Claude King 1,480

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332—Carved walnut vargueno, Basque, XVIIth-XVIIIth century; Mrs. J. G. Mann	325	93—Rare Hepplewhite inlaid mahogany sideboard, American, about 1790; Miss H. Counihan	950
344—Carved walnut and pine wood bench, Basque, early XVIIth century; W. L. Clark	375	99—Fine upholstered winged chair with claw and ball feet, American, about 1740; Ginsburg & Levy	410
345—Carved walnut and polychromed vargueno of the Spanish Renaissance; Mrs. R. Daun	700	123—Fine large walnut gateleg table, American, 1690-1700; Mrs. J. M. Howells	525
346—Antique Spanish finely carved oak bench; W. L. Clark	300	128—Mahogany tambour front secretary-bureau of the late XVIIth century; Ginsburg & Levy	385
347—Carved walnut and parcel-gilded vargueno, Spanish, late XVIth century; V. A. Rowland	1,050	129—Upholstered mahogany "Martha Washington" armchair, American, about 1780; Miss H. Counihan, Agt.	375
350—Elaborately carved walnut bench, Valladolid, XVIth-XVIIIth century; W. L. Clark	500	130—Rare turned daybed with Spanish feet, American, 1710-1720; Miss H. Counihan, Agt.	1,800
358—Walnut and carved pine wood refectory table, Spanish, late XVIIth century; A. Arnold	310		
362—Pine wood doorway, Spanish XVIIth century; Miss Mary French	375		
427—Antique Isabellino silk-embroidered shawl; J. R. Morris	475		
442—Gold and silver-embroidered velvet armorial banner, Spain, late XVIth century; B. Benguiat	500		
461—Length of crimson silk damask, Spain, late XVIth century; V. A. Rowland	250		
463—Gothic carved limestone panel, Spain, early XVth century; V. A. Rowland	900		
521—524—Four panels, each with 36 Talavera tiles, forming an episode, early XVIIth century; A. Arnold	1,600		
526—Important walnut marqueterie and parcel-gilded vargueno mounted in wrought iron, Toledo, late XVIth century; V. A. Rowland	725		
530—Carved walnut and parcel-gilded vargueno mounted in wrought iron, Toledo, circa 1600; B. Benguiat	1,225		
534—Set of eighty Renaissance carved pine wood ceiling supports, Granada, early XVIth century; A. Arnold	1,600		
541—Walnut marqueterie and parcel-gilded vargueno, mounted in wrought iron, Toledo, late XVIth century; Mrs. S. Smith	800		
554—Wrought iron chapel reja, or grille, Spain, XVIIth century; Mrs. S. F. Gimbel	1,250		
512—Two sculptured marble columns, Hispano-Arabic, circa XIth century; Raymond Pitcairn	980		

RICHARDSON EARLY AMERICAN FURNITURE

Anderson Galleries—Early American furniture from the collection of Mr. William Symmes Richardson of Gladstone, N. J. was sold on May 12th, bringing a grand total of \$21,178.50. Important items and their purchasers are as follows:

9—Walnut armchair in Chippendale style, American, 1740-50, New Jersey type; Mr. L. B. Howells	\$375
41—Hepplewhite upholstered mahogany winged chair of the late XVIIth century; Miss H. Counihan, Agt.	370
48—Rare early New England maple highboy, about 1725; Mr. John Sloane..	610
73—Rare walnut lowboy, American, about 1725; Ginsburg & Levy	450
81—Upholstered mahogany "Martha Washington" armchair, about 1780; Ginsburg & Levy	375
86—Rare trestle-end folding gateleg table, American, of the late XVIth century; Mr. Morris Schwartz	625
87—Rare banjo clock by Aaron Willard, Boston about 1800; Mrs. C. Keating	425

743—Hewes (Joseph, signer from N. Carolina), A. L. s., 2 pp., 4to. Edenton, Oct. 7, 1775. To Samuel Johnston, afterwards governor of N. Carolina. Regarding preparation for war; Rosenbach Co. 1,000

754—Lee (Francis Lightfoot, signer from Virginia), A. L. s., 4 pp., 4to. Baltimore, Feb. 28, 1777. Concerning "Washington's glorious winter campaign"; Rosenbach Co. 19,000

737—Gwinnett (Button, signer from Georgia), A. L. s., 1 p., folio, with endorsements on back. July 8, 1774. Record of indebtedness of John Neufville. Rarest of all signatures of the signers of the Declaration; Rosenbach Co. 10,500

740—Harrison (Benjamin) L.s., 2 pp., 4to. Baltimore in Maryland, Feb. 1, 1777. To William Bingham, agent for Continental Congress at Martinique. A joint letter from Benjamin Harrison, Richard Henry Lee, William Hooper and Robert Morris to their agents at Martinique, giving the results of Washington's campaign in the Jerseys; Mr. Thos. F. Madigan

743—Hewes (Joseph, signer from N. Carolina), A. L. s., 2 pp., 4to. Edenton, Oct. 7, 1775. To Samuel Johnston, afterwards governor of N. Carolina. Regarding preparation for war; Rosenbach Co. 1,000

754—Lee (Francis Lightfoot, signer from Virginia), A. L. s., 4 pp., 4to. Baltimore, Feb. 28, 1777. Concerning "Washington's glorious winter campaign"; Rosenbach Co. 460

760—Lynch (Thomas Jr., signer from S. Carolina). Autograph signature, "T. Lynch, Jr." written on the back of an engraved frontispiece to "The Tragedies of Sophocles from the Greek," 1759; Mr. T. W. Best

763—Middleton (Arthur, signer from S. Carolina), A. L. s., 2 pp., 12mo. N.p., N.d. (Cambridge, ca 1761.) To Mr. Walsh. Magnificent specimen of

one of the rarest signers; Bought on order for a private collector 2,700

777—Read (George, Signer from Delaware). A. L. s., 3 pp., 4to. Newcastle on Delaware, May 26, 1774. To the Committee of Correspondence for Virginia. Signed also by Thomas McKean, signer from Maryland and John McKinley, first Governor of Delaware. An important letter showing in what alacrity Delaware adopted the proposal for a Committee of Correspondence and the idea of a Continental Congress; Rosenbach Co. 460

788—Rutledge (Edward, Signer from S. Carolina). A. L. s., 2 pp., folio, with franked address leaf. Philadelphia, July 20, 1776. To Robert R. Livingston "now at the Provincial Congress of New York." On the first attack on Carleton; Geo. D. Smith Book Co., Inc. 850

793—Stockton (Richard, Signer from New Jersey). A. L. s., 2 pp., 4to. Princeton, Jan. 27, 1770. To James Parker at Amboy, one of the Provincial Council upon the governor's authority as chancellor; Rosenbach Co. 525

824—(Greene, Nathanael). Original manuscript orderly book, apparently kept at headquarters by various adjutants and assistant adjutants, during Gen. Greene's campaign in the South from April 5, 1781, to Sept. 4, 1781. 72 pp. 4to; Mr. T. W. Best

846—Provisional articles of peace between the United States and Great Britain. A collection of autograph letter, first drafts and alterations of the provisional articles of peace; original issues of the Enabling Act and Treaties with France and Spain; original cabinet orders preparing for evacuation of New York and the embarkation of troops, from other parts of America, etc. 50 pieces. 2 vols. Mr. L. C. Harper

874—Washington (George) A. L. s., 3 pp., 4to, last leaf mounted. Mount Vernon, Oct. 3, 1798. To his nephew, William Augustine Washington. Washington's own account of his family genealogy; Barnet J. Beyer

793—**GASKELL MODERN PICTURES AND DRAWINGS**

Christie's, London—On April 30 and May 3rd modern pictures and drawings of the British and Continental schools from the collection of Lt. Col. James B. Gaskell were sold bringing a grand total of £1,670. 11. 0. Important items and their purchasers are listed below:

1—Album with drawings by artists of the English school—David Cox, Copely Fielding, Gainsborough, Gainsborough, etc; Haworth	£154
4—George Barret, drawing, "The Timber-Wagon; Sunset"; King	215
14—David Cox, drawing, "The Water Tower, Kenilworth"; Haworth	378
17—David Cox, drawing, "A Rocky Scene near Capel Curig, North Wales"; Agnew	483
21—David Cox, "Crossing the Heath," drawing; Vicar	367
24—David Cox, drawing, "Crossing Lancaster Sands"; Agnew	525
30—David Cox, drawing, "Building a Haystack"; King	262
31—David Cox, "Dort from the Sea," drawing; Agnew	315
32—David Cox, "Haymaking on a Windy Day"; Agnew	220
34—David Cox, "Harlech," drawing; King	283

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47—David Cox, drawing, "Going to Work"; Agnew	283
49—John Crome, drawing, "On the Yare near Norwich"; Jackson	546
52—Copley Fielding, drawing, "The Ford"; Sampson	378
59—Copley Fielding, drawing, "Lingfield, Sussex"; Gooden & Son	210
73—Anton Mauve, drawing, "A Shepherd and his Flock"; Sampson	336
77—J. M. W. Turner, drawing, "Criccieth Castle, Carnarvonshire"; Sampson	1596
78—J. M. W. Turner, drawing, "Bride of Lammermoor"; King	420
79—J. M. W. Turner, drawing, "Poole Harbour, Dorsetshire"; King	819
84—Fred. Walker, drawing, "The Peep Show"; King	262
96—Peter de Wint, drawing, "Torquay Castle"; Haworth	577
103—Sam Bough, painting, "On the Tay"; Grindley Talmer	210
106—John Constable, painting, "Hampstead Heath"; Vicars	546
110—David Cox, painting, "Flying the Kite"; Termain	4620
111—David Cox, painting, "Counting the Flock"; King	2625
112—David Cox, "Washing Day," painting; King	945
113—David Cox, painting, "Harlech Castle, North Wales"; King	525
114—David Cox, painting, "A Welsh Funeral"; Agnew	462
115—David Cox, painting, "The Stepping-Stones, Bettwys-y-Coed"; Agnew	325
116—David Cox, painting, "The Cross-Roads"; Termain	630
117—David Cox, painting, "A Welsh Farm"; Agnew	420
120—David Cox, painting, "Bathers Disturbed"; Agnew	210
122—David Cox, painting, "Asking the Way"; Agnew	273
128—C. F. Daubigny, painting, "Washing-Day"; Sampson	997
127—C. F. Daubigny, painting, "The Rising Moon"; Croal Thomson	651
129—C. F. Daubigny, painting, "Les Blanchesseuses"; Sampson	367
136—H. Harpignies, painting, "Autumn"; King	220
137—James Holland, painting, "The Doge and the Doge's Palace, Venice"; Gooden & Son	273
141—Charles Jacque, painting, "The Flock"; Sampson	399
143—Jacob Maris, painting, "The Towing-Path"; Sampson	430
147—W. Mueller, painting, "Gillingham on the Medway"; Vicars	220
150—D. G. Rossetti, painting, "Proserpine"; Sampson	357
153—James Stark, painting; Shipmeadow Lock, on the Wavenny"; Sampson	2205
154—James Stark, painting, "Anglers on the Yare"; King	840
155—James Stark, painting, "The Wood-Cutter's Home"; Grindley Talmer	294

SILO AUCTION ROOMS—The Reginald C. Vanderbilt collection, sold on May 10-15 at the Silo Galleries, brought a grand total of \$91,570.

AUCTION CALENDAR

ANDERSON GALLERIES	
Park Ave. and 59th St.	
May 24, 25—The Elizabethan and early Stuart library of Mr. John L. Clawson, Part II.	
PLAZA ART AUCTION ROOMS	
5-9 East 59th St.	
May 26, 27, 28—Auction sale to close various estates. Artistic furnishings received from 320 Park Ave.	
RAINS GALLERY	
3 East 53rd St.	
May 25, 26, 27, 28—The household furnishings of one of America's foremost moving picture stars, the contents of two private homes, etc.	
WALPOLE GALLERIES	
12 West 48th St.	
May 25, evening—Collections of the Countess Sophie von Holstein-Rathlou of Copenhagen, British, French, Dutch and Italian drawings.	

BERLIN

The Russian government plans to arrange in Berlin an exhibition of monumental art of ancient Russian origin. Professor Dr. Theodor Schmitz, the director in chief of the "Hermitage," is commissioned to prepare the enterprise. The Russian government has in every possible manner promoted the investigation of ancient Russian art through tours of exploration to all parts of the country as far as the Soloveckij monastery, which is situated on an island of the White sea. Copies of newly discovered frescoes were made through the initiative of the art historical institute in Lenin-grad. Since the revolution holy places in the interior of churches and monasteries, formerly anxiously secluded, are accessible to scholars and valuable old frescoes and panels have been discovered. Many of these have been restored and cleaned from overpaint. It is the intention of the Russian government to show all the available material in foreign countries. The undertaking will start in Berlin, because the Berlin museum possesses copies which Geheimrat Wiegand, the director of the museum of antiquities, had made from the original frescoes in monasteries in the Latmos mountains. These frescoes shown in conjunction with ancient Russian works will reveal the influence that Byzantine art had on the artistic production of Russia in old times.

* * * * *

The well-known writer on art, I. Meier-Graefe, in a letter to the "Berliner Tageblatt" laments the inadequate restoration of the Sphynx at Gizeh. The neck of the statue had suffered the defacement of time and had to be restored. This was done by a wild and arbitrary application of cement, extending also on the face, a mode of procedure which has greatly marred the grandiose impression of the statue. Moreover, the removing of the sand-masses, which for centuries had covered the body of the Sphynx is, after the view of the writer, a gross mistake. It is impossible to arrest the decay on the gigantic body of the statue, and the crude restoration of the head becomes thereby still more evident.—F. T.

MUNICH

An exhibition of paintings, equally interesting for their subject matter and execution, has been arranged by the Heinemann gallery in Munich. All the works on exhibition depict Munich and give a true image of the development of the town and also of the steadily increasing cultivation of art therein during the last century. Approximately three

hundred objects, paintings, sculptures and works in the graphic medium, have been collected. In the preface to the catalogue Dr. G. I. Wolf gives an enlightening epitome of the evolution and extension of the city and traces the way back from her small beginnings to the importance that Munich gained in the second part of the XIXth century as an international art centre. A happy blend between court and civic life, accompanied by a lavish patronizing of the arts and sciences has yielded a rich harvest and have made the Munich school famous the world over. In the first decade of the past century Wilhelm von Kobell was a very characteristic personality and founder of a school; then there is Domenico Quaglio, the charming and delightful depicter of Munich's architecture, which in the graphic medium has found an excellent interpreter in Gustav Kraus. Two paintings by C. Spitzweg are gems for the lover of his slightly ironical vein. The famous names of Menzel, V. von Marées, M. Liebermann appear also in this exhibition since they have, though not distinctly Munich men, depicted Munich with love and affection. It is in the art of portraiture that Munich attained the culminating point of her artistic flourish, centering in the names of Lenbach, Kaulbach, Sambberger and many others. Contemporary art is well represented by I. Futterer, Schuelein and Heider. The opening of the exhibition was attended by a great number of personalities prominent in art and society.

* * * * *

The minister for art and science in Prussia, Dr. Becker, in the last session of the Chamber declared that the board has arrived at an agreement with Excellence von Bode concerning the interior arrangement of that part of the new museum buildings which is destined to house the "Deutsche Museum." It has thus been possible to proceed with the building of the edifice, which had been for some time at a standstill owing to controversy. It is expected that the whole establishment will be finished in 1930.

* * * * *

Excavations in the neighborhood of the Cheops pyramid at Gizeh have been undertaken by German and Austrian archeologists. Started in 1903, they have just been brought to an end with satisfactory result. Tombs erected by King Cheops, his family and descendants, at about 3000 B. C. have been unearthed and carefully investigated and have revealed the plans and extension of this city of the dead. The earliest among these monuments show no figural ornamentation, but the walls of one, dating from about 2000 B. C., are covered with relief work of great beauty. Paintings on a stucco coating have preserved their freshness of color. Sculptural works, reliefs and inscriptions are other important finds of the enterprise, arranged by the Viennese Academy of Science, the Institute for Egyptology at Leipzig and the Pelizaeus museum at Hildesheim and headed by Geheimrat Steindorff of Leipzig and Professor Junker of Vienna. The collection of Egyptian art of these three institutions will be enriched by a number of valuable items, though several of the most important objects had to go to the museum of Egyptian art in Cairo.

* * * * *

The well-known writer on art, I. Meier-Graefe, in a letter to the "Berliner Tageblatt" laments the inadequate restoration of the Sphynx at Gizeh. The neck of the statue had suffered the defacement of time and had to be restored. This was done by a wild and arbitrary application of cement, extending also on the face, a mode of procedure which has greatly marred the grandiose impression of the statue. Moreover, the removing of the sand-masses, which for centuries had covered the body of the Sphynx is, after the view of the writer, a gross mistake. It is impossible to arrest the decay on the gigantic body of the statue, and the crude restoration of the head becomes thereby still more evident.—F. T.

BERN

An exhibition of Flemish painting at Bern includes the work of five centuries of painting intimately associated with the glories and struggles of a country whose history is full of incident.

It begins with Jan van Eyck, whose Saint Barbara in the Bern Exhibition

provides a point of comparison for the whole of the Flemish school. In this picture there is condensed all the intimacy, the sense of detail, the richness and wide appeal that characterize Flemish painting.

The cathedral, the crowd of courtiers, peasants, workmen and women are all painted in with the same precision and clearness which Breughel adopted later. Beyond this there is a glimpse of the most delicate natural scenery. Van Eyck is credited with having perfected the technique of oil painting. Unfortunately, the exhibition does not contain sufficient of his works to illustrate his development of this technique. The works of Van der Weyden, Memling, Gerard David and Quentin Metsys contained in the exhibition, however, amply serve this purpose.

There is something more than a mere development of technique in these painters; there is also an ethical development. They learned to paint as good craftsmen; neither greater nor less than illuminators workers in glass, and weavers. There is in their work a robust faith, an innocence, an honesty which characterize the work of the Middle Ages. Theirs was a simple outlook, unswayed by the gusts of emotion so common to Latin artists.

The Flemish painters disregarded physical beauty. It mattered little to them whether the Mary and the infant Jesus were ugly. External beauty was of less account than internal beauty. They chose their model and painted it in the same manner of honest craftsmanship in which they might paint a jewel, fruit or flowers. A face, hands holding a gold necklace had all the same value for expression. But if they understood the technique of painting so well that they could represent the thickness of a texture, the quality of metals, the grain of the skin, the humidity of the eye, they also understood the art of placing within a definite space a form, a building, or a stretch of country. They expressed vitality in their groupings. They became more than mere craftsmen: they learned to portray the dramatic elements in life.

In this respect the "Pieta" in the exhibition at Bern is typical; Jerome Bosch's "Bearing of the Cross" is another example.

With Rubens, Van Dyck and Jordaens came a change. A mere glance at the little room where their work is exhibited shows this worldliness was the kingdom over which Rubens ruled; his "Martyrdom of Saint Ursula" expresses this more than other of his works, in its composition, its colors, its abandon and lyric qualities. But the influence of the older school remained with Brouwer, Craesbeek and Teniers, who inherited Bosch's love for crude and trivial scenes but gave them a new significance.

Then suddenly silence; the curve had reached its height. Flemish art, Italianized, had nothing more to say. It was born again in the nineteenth century under the influence of the French school. Navez, a friend of Ingres, painted portraits worthy of the older school; Stevens and Braekeleer imitated the lesser masters of Holland. Constantin Meunier, abandoning his brushes, evoked in bronze admirable monuments to miners, factory-workers, dock-laborers, Belgian (for it is no longer Flemish) art has passed through the same modes as French art: romanticism, naturalism, symbolism, impressionism, retaining at the same time a particular character.

PARIS

The fusion of two ancient rivals, the Salon des Artistes Francais and La Nationale, has become from year to year more complete. Today they are in the situation of an old married couple, who after having been divorced and living separated for a long time, have ended by discovering in their old age that the differences which parted them were more apparent than real, and who toward the end of their lives take up their abode under the same roof. There is a communicating door between their apartments, only as they like to keep their independent habits and special friends, each has a separate door of entry.

There is no essential difference now to be distinguished between the tendencies of the one and the other. On the side of the Nationale the works of Forain stand out. Notwithstanding his age his talent still has all the nervous, biting power which has made him justly famous. He is represented by a "Scene in Court" and a "Dancing," two subjects which are favorites with him and enable him to exercise his mordant skill as a pamphleteer. M. Van Dongen, who has been rightly given the place of honor in Salle I, has an easy triumph with three beautiful portraits of women. The freedom of his manner, daring and

brilliant, rich and frankly modern, gives him here the bearing of a "Fauve." In a very different manner, not less pleasing though less striking, we have the thoughtful art of Mr. Lempöls, whose portraits are serious and conscientious like the work of the primitive masters.

Among the crowd of exhibitors whose work is not of a character which especially attracts attention, there stand out nevertheless several artists of talent, such as M. Madrazzi, full of vivacity; Fornerod, Delermoz, Aubertin, who is always idyllic; Mignon with his delicate nudes, Castelucho, Cameron, Burnside, the excellent animal painter Reboussin, Mlle. Chaplin, Louis Rivier, the robust landscapes of Pierre Catier, those of Joulinat, a conscientious and learned painter; also those of Francois de Herain, Communal, etc.

A retrospective of Charles Cottet makes us once more regret the disappearance of this great and sincere artist who not only succeeded in rendering the outer aspect of Brittany but also in interpreting its spirit, and to whom we now begin to give his just dues.

As to the Artistes Francais, which makes an excellent showing, it always keeps an official character which pleases the public, people who come here rather to see nice pictures than good painting. An accurate portrait of the President of the Republic, also others of Marshals Foch and Pétain by Marcel Baschet, are sure of a permanent success. The President of the Senate by M. Humbert, and one of Grock are also very successful.

The most striking work of the exhibition is certainly the great triptych by Henri Martin destined to decorate the Council Hall. Composed with much skill and pleasing in style, this vast work executed in the pointillist manner dear to its author represents the Place de la Concorde. It is the logical outcome of Impressionism taken as a formula, something which involves a contradiction of terms—the definition of Impressionism being a work which is the product of sensibility—it is a demonstration of the fundamental incapacity of the academic painter to understand art otherwise than through the medium of a conventional formula.

Such as it is, this work is none the less a piece of fine decorative effect, it gives evidence of great skill and of meritorious study of modern mural painting, and is in its way a real achievement.

I must also mention the works sent by Paul Chabas, Maxence, Gustave Pierre, Jacques Simon, Stoenesco, Syane, Charreton, Dabadie, all of which show quality. In a general way one receives the impression of being in another world, isolated, as impenetrable to modern ideas as to the lessons of the great classic masters.

An official art on the one hand, a fashionable art on the other, one would be better pleased with simply a living art! But it is not here that one must seek it.—H. S. C.

MOSCOW

The State Restoration Works. The State workshops for the restoration of antiques and works of art were organized in June 1918. The Department of Architecture is in charge of Prof. Grabar, and the Department of Painting is in charge of Prof. Anisimov. The Central Workshops are at Moscow, and branches exist at Leningrad, Yaroslavl, Novgorod, Nizhni, Troitse-Sergiev and elsewhere.

Important work on the restoration of monumental paintings was carried out at Novgorod, which possesses numerous mural designs and frescoes dating back to the XIVth and XVth centuries, and at Yaroslavl, where numerous XVIth century frescoes were revealed in the ancient Spassk Monastery.

Research work in the Department of Paintings has resulted in retracing the progress of ancient Russian art and its emancipation from Byzantine influence, as represented by the two great Russian painters of the XVth—XVIth centuries, Andrei Rublev and Feofan Grek. A series of paintings and icons by these great masters are now under restoration at the State Workshops.

Antique Monument of Russian Art. A new ecclesiastical museum was opened at Moscow in 1925, consisting of the restored chapel of the so-called "Georgian Madonna," constituting one of the most interesting monuments of Russian art of the XVIIth century.

The chapel was built in 1623 and decorated in 1653 by the wealthy merchant Gregory Nikitnikov, who had invited the best masters of his time to execute the decorations. Many of the icons in the chapel are dated and signed by the artists. Most of the mural decorations have been well preserved, as well as the quaint antique architecture of the place.

MADRID

Ortiz Echague is rightly considered one of the first, if not the first, among the Spanish painters to-day. His having, in the space of three years, obtained gold medals in Munich, Madrid and Paris, is sufficient to explain the eagerness with which his first exhibition in Madrid had been awaited. It is now on view in the Galleries of The Art Friends Society.

He won the gold medal in Munich for his large composition "The Festival at Azara," which picture met with a huge success in the "Société des Artistes Français" in Paris 1921. In 1923 he won a gold medal in the Paris Salon with a Dutch interior and in the National Exhibition in Madrid, 1924, he was awarded another gold medal for the same picture, which the State purchased for the Modern Museum.

Ortiz Echague has lived six years in Holland, one year in New York and three in Buenos Aires. He spends long periods in Granada, San Sebastian and Paris. This accounts for the first characteristic of his work: the universality of his subjects. He is not such an exclusively Spanish painter as Zuloaga. His palette, too, has a greater chromatic wealth. His Dutch subjects reveal such an accurate perception, understanding, and rendering of the placidity of the Dutch soul, that they do not seem the work of a Spanish painter. Only in his coloring he asserts his personality: a coloring so bright, so bold, and yet so harmonious, so refined, that one does not know what to admire more, the daring of the conception or the successful simplicity of the brilliant realization. Only in a portrait group he has followed so successfully the Dutch chromatism, that Frans Hals is inevitably brought to the mind.

Wherever he has been, he has always studied and understood those people having a temperament different to his own, and has interpreted it with Spanish sincerity and truthfulness. That is why in all his pictures, even the most picturesque, there is always something deep and subconscious that captivates and holds after the first appeal to the senses. The portraits are of great charm, especially those of women. Here the artist is as near perfection as can be. Besides laying bare the soul, the temper, the character, one could almost say the tastes of the subject, they are magnificent examples of refinement, nobility and dignity.

He only shows two nudes, which are a veritable triumph. On a vast couch, surrounded with cushions and draperies of gorgeous coloring, a nude young woman. Ortiz Echague dares the contrast of the delicate flesh tints against the background of strong colors, which do not dim the soft glow of the flesh.

His technique is based on accurate drawing, an exact disposition of planes and volumes and a great harmony of values and chromatic vibrations. His coloring is his most personal characteristic: of great decorative value, brilliant and joyful, yet subordinate to the deeper meaning of the picture.

The opening of the Exhibition was a brilliant social function. The American and British Ambassadors were present, as also were everybody of any importance in society or the art world.—E. T.

PHILADELPHIA

Important recent acquisitions in the field of ancient Chinese art, which have come to the Pennsylvania Museum, Memorial Hall, Fairmount Park, were placed on view in the south foyer of the museum last week and will be open to the public until further notice. The exhibition includes a remarkable series of early wood sculpture, which, after it has been permanently installed, will be the equal of any in this country. There are also several large Chinese paintings, a number of small album paintings, a great variety of wooden Buddhas and Bodhisattvas, bronzes, tiles, small bronze and silver jewelry, terra cotta and architectural decorations, velvet carpets and much of the third and last shipment of the noted Crofts collection, containing grave pottery and other pieces.

According to H. H. F. Jayne, curator of Oriental art, who helped select many of the exhibits while on his two expeditions in North China, the three large Chinese paintings are of particular interest, not alone because they are the first contributions of this sort to the department, but because they are as well pieces of great merit and importance. The Carp painting is attributed to Hsu Chung Chui, of the Sung Dynasty, while the delicate and charming picture of the Swans and

Falling Lotus is of the school of Lin Liang and is hence early Ming. The eight small album paintings representing scenes in the lives of famous Chinese emperors of the Chow, Han and Tang Dynasties, are probably of Ch'ing execution, though they may be earlier.

The new pieces of wood sculpture are also noteworthy. The standing figure of a Bodhisattva is especially fine, with much grace in the treatment of the body and delicacy in execution of the draperies. It is T'ang, or, at the latest, early Sung. To date the trinity of seated Bodhisattva is more difficult; the figure placed in the centre is very beautiful and far exceeds the two flanking figures in delicacy and grace. The carving of the crown and the unusual expression of the face are particularly important as is the extent of the apparently original color on the central Bodhisattva, which on the two side figures was so extensively overlaid with modern pigment and sizing that it could not be preserved. The figure of the Sleeping Avalokitesvara, or Kwan Yin, is chiefly of iconographic interest, for representations of the goddess in this particular pose are not of frequent occurrence. The Art Institute of Chicago recently acquired one in a very like position, but it has more charm of execution than this one, in which the best part is the treatment of the small attendant lion. This piece of sculpture is probably of the Ming Dynasty. The small seated Kwan Yin in wood is a satisfactory example of Sung carving and it is interesting to compare it with the same Bodhisattva in almost exactly the same pose, in white marble, and probably of the Ming Dynasty, or even later. Both are vigorously carved, and each is characteristic of the style dominant in the period when it was executed.

* * * * *

Among the tile objects on view, the large panel of a Bodhisattva, probably Kwan Yin, carved in low relief is the outstanding piece. Upon it much of the original coloring remains, and as a whole it makes an extremely effective piece of decoration. As things done in this manner on so large a scale are extremely rare, it is a very gratifying addition to the collections. It is probably of the period of the Six Dynasties, while the two tiles, representing tomb doors, each with a large grotesque head incised on it and a variety of small ornamental stamps, are of the Han Dynasty.

The model house may either have been intended for the residence of the spirit of the person buried in the tomb where it was found, or for a model watch tower where proper figurines were placed to ward off attacks of malignant spirits. It, too, is of the Han Dynasty. The seven tile-ends are unique in this country, and the only ones similar to them are a few in the Archeological Museum in Pekin, which were excavated at I Chow in Chihli and can be confidently attributed to the Chow Dynasty. There is no doubt that these came from the same place. Their designs are characteristic of Chow styles.

The four tile plaques of music girls are also unusual. Similar musicians and dancing girls modeled in the round are found among the T'ang tomb figurines. These plaques are also T'ang and it seems reasonable to suppose that they are architectural details from a pagoda. The smaller plaques representing acts of filial piety and so forth are of later date.

The bronzes in the present group are for the most part typical examples of the Middle or Tsin period. When decorated, the designs are in low relief and are finer, less powerful, than those found in the earlier or Chow type. The large footed ovoid basin is of an unusual form, which seems scarcely Chinese in style. The small tomb set is, however, perhaps the most interesting part of this group. It is of Han make, and while rather crude in workmanship and not very skillfully cast, yet it is of importance as being one of the few complete sets of its sort that has come to light. In addition, while other sacrificial or burial bronzes such as these are always fashioned for actual use, these are made in dummy form, the two baluster vases having solid tops instead of lids and ring hollow from the base. The small wine ewer—an unusual shape by the way—is a solid lump. These pieces have acquired a pleasant gray-green patina, with patches of brilliant blue, an appearance which much offsets their imperfections of casting.

The Ming Faience, the small bronze and silver jewelry ornaments, the terra-cotta ex votos and architectural decorations are all valuable additions to the collections and should prove useful to students and designers. The two brocaded velvet carpets that strike such a brilliant note are typical of late Ch'ing weaving. They are now very difficult to obtain.

—C. H. B.

TORONTO

At the Art Gallery of Toronto, Grange Park, the "Group of Seven," are holding their sixth annual exhibition, comprising

nearly two hundred canvases, large and small, the product of their past year's activities. The "Group of Seven" is composed of A. J. Casson, Frank Carmichael, A. Y. Jackson, Lawren Harris, Arthur Lismer, J. E. MacDonald and F. H. Varley.

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Two other galleries in the Art Gallery, as well as the Corridors, are devoted to a loan exhibition of sculpture, painting, carving and homespun weaving. The examples of the latter craft are from the *lie aux Coudres*, Quebec, and have been loaned by the National Gallery of Canada, the Government of Quebec and the Watson & Johnson Art Galleries of Montreal. The paintings, are by F. S. Coburn, Horatio Walker, Clarence Gagnon, O. Leduc, Maurice Cullen, A. del. Suzor-Cote and many other distinguished French-Canadian artists. Some very fine figures and busts in bronze, are the work of Suzor-Cote and Laliberte, while many biblical figures, carved from wood by Louis Jobin, of Ste. Anne de Beaupré and Levesque, are examples of an almost lost art, as they have been distinguished in the carving of figures from wood since early in the XVIth century. These have been loaned by the Victoria Memorial Museum, of Ottawa, as well as by several private collectors.—A. S. W.

SAN FRANCISCO

Cornelia B. Sage Quinton, director of the California Palace of the Legion of Honor, announces that a number of valuable works of art recently have been given to the permanent collection of the Palace.

Archer M. Huntington of New York, who gave the Hispanic Society of America to New York City as a memorial to his father, the late Collis P. Huntington, has presented a marble figure (almost life-size) entitled "Young Girl," by Chester Beach, one of America's most famous sculptors; an oil painting "On the Beach, Valencia," by Joaquin Sorolla y Bastida, the great Spanish painter, and eight bronzes—six of them being animal studies by such great sculptors as the famous Russian Prince Paul Troubetzkoy; the great French artist Rosa Bonheur, and Barre; and Frederick G. R. Roth, a noted American artist. The other bronzes given by Huntington are "Stork and Cupid," by C. P. T. and "Temptation," by Harriet W. Frishmuth, the well-known American sculptor.

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Pierre Matisse is presenting a collection of modern French art at the California Palace of the Legion of Honor. The paintings are few in number, but representative. The recent lithographs, wood cuts and drawings by Henri Matisse number more than fifty, however.

BRUNSWICK, ME.

The Walker Art Gallery at Bowdoin College has recently received twenty-six paintings from the Grand Central Galleries for a special exhibit which will extend over two weeks. These paintings are by a group of well-known modern artists who are instructors at the Grand Central School of Art in New York. They include Wayman Adams, George Elmer Browne, John E. Costigan, George Pearse Ennis, Edmund Greacen, Herbert Meyer, and Sigurd Skou. Of the paintings which have been loaned the Bowdoin collection for this exhibit several are valued at from two to three thousand dollars. They have a wide range of variety in subjects.

This is the third of a series of exhibits which has been arranged by the curator of the Bowdoin art collection this year. These exhibits have excited much attention from the students and townspeople. The interest is increased by the announcement of the Institute of Art to be held at the college in 1927.

The first exhibit of the year was of three marines by Woodward. These were pictures of unusual attraction and all three were purchased in Brunswick at the close of the exhibit. President Sills of Bowdoin was the purchaser of one and Professor Henry Andrews, professor of art and director of the Bowdoin Museum of Fine Arts, purchased a second. The third was purchased by the college and will hang in the Art Building when it returns from the Corcoran Gallery in Washington, where it is now on exhibition.

The second exhibit, the Beneke pictures, attracted more interest from the students than has been displayed in any exhibit of recent years. The paintings of industrial workers and machines appealed particularly to them.

CHICAGO

The Board of Trustees of the Art Institute sustained a heavy loss in the death of Howard Vandoren Shaw, which occurred on Thursday, May 7, at Baltimore, Md. Mr. Shaw became a Trustee of the Art Institute in 1905 and for the past twenty-one years had taken an active and influential part in the affairs of the museum. It was he who designed the beautiful Goodman Memorial Theater which is so satisfying in its interior arrangements, with its restrained old-oak treatment of panelled walls in the auditorium and its wonderful wagon stage with the great sky dome—a unique playhouse partially built underground, the only one of its kind in America. In the present exhibition in Blackstone Hall, Art Institute, of the Chicago Architectural League, Mr. Shaw entered twenty-three enlarged views, showing interiors and exteriors of the buildings designed by him, including the Goodman Theater, Quadrangle Club, University Church of the Disciples of Christ, Pullman Trust and Savings Bank, the R. R. Donnelley and Sons Printing House, Service Group at Hinsdale, and many private residences. Mr. Shaw also has to his credit the planning of the model steel town of Indiana Harbor, and Market Square, in Lake Forest.

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The new Inness painting "Sisters in the Garden," the gift of Edward B. Butler, has just been added to the Butler Gallery of Inness paintings. The collection has been rearranged, the two brilliant sunset pictures having been placed on either side of the large landscape of the Catskill Mountains. The new painting of the "Sisters" is the only figure painting in the gallery and is one of the few of this kind painted by the American master. The gallery now contains twenty-two Inness, said to be the finest collection of its kind in existence.

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The exhibition of objects of decorative arts which were selected from the International Exposition of Industrial and Decorative Art held recently in Paris, and which is now being shown at the Art Institute, is attracting much attention, not only from laymen but from commercial dealers in the numberless objects of household art. For at this exhibition one may see all manner of objects used in the home, from bathroom furniture to buffets, bookcases, drapes, rugs, tableware, pottery, etc., all treated in unconventional ways, with new designs and unusual effects. The exhibition will continue until May 30.

* * * * *

Early American Furniture is now being shown in the Antiquarian Galleries in the Hutchinson Wing of the Art Institute. Quite a number of beautiful examples of various objects, such as chests, desks, chairs, couches, chests of drawers, highboys, lowboys, tables, etc., as well as objects of art, such as samplers, paintings, compotes, mirrors, etc., have been lent for the exhibition. The Metropolitan Museum of Art of New York has lent some fine and well-preserved chests of the third quarter of the XVIIth century, and many other objects. Mrs. James Keeley also shows a beautiful chest of drawers, and some XVIIIth century tables and chairs. Walter Forbes Miller shows some fine Chippendale chairs.

MINNEAPOLIS

Julius Boehler, of Lucerne, the well-known collector of drawings, has recently given to the Institute a drawing by Degas. It represents a dancing girl in a moment of repose and is the type of subject for which Degas is best known. The Museum has a Degas drawing of studies for a baby's head in the John DeLaittre Memorial Collection, but has never had until now an example of one of his famous ballet girls.

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A walnut bed and bureau which was made for the Centennial Exposition in 1876 has been given to the Institute, and has been accepted in the belief that in years to come representative examples of XIXth century American furniture will be sought by museums and collectors. Just as in France the formerly despised Empire style is now being revived, partly because the supply of earlier antiques is fast becoming exhausted, and partly because people of taste with limited purses prefer the stiff lines but old wood of Empire furniture to shiny new pieces without any definite style—if we admit the "Art Moderne"—so in fifty years, let us say, America may see a revival of mid-Victorian

style. Already there are many indications of such a revival. Advertisements of furniture-makers are seen with reproductions of the Company's exhibit at the Centennial. Plays are being produced with settings of the last half of the XIXth century. There are a number of simple but charming houses furnished both with family heirlooms and with pieces actually bought by their owners because of their lively appreciation of the quality of the old walnut or rosewood and the quaintness of the forms. Probably in no other period of furnishings are there so many pitfalls for people with a love of the "old" without regard for the merits of the pieces in question; but interiors done in this style by decorators of rare good taste have been very successful.

The bed and bureau accepted by the Institute are the gift of Mrs. George P. Douglas. They were bought by her father, Mr. C. H. Pettit, at the Centennial Exposition in Philadelphia and are examples of the finest work of the period. Because they were made for exhibition purposes the craftsmanship displayed is of the best. The carved decorations are restrained and the panels of burr walnut give variety to the surface. The hardware is delicately and simply etched. Both pieces, though large, are good in scale. Though they form part of the Institute's collections they will probably not be on exhibition for many years.

BALTIMORE

Baltimore is soon to have an adequate building for its Museum of Art. Incorporated in 1914, the War prevented the inauguration of the Museum until 1922 when the old Garrett mansion on Mount Vernon Place was lent for an experimental period.

Under the presidency of Blanchard Randall and with Florence N. Levy as director, the Baltimore Museum of Art has grown steadily in interest and the attendance has increased proportionately, until the present location has been outgrown.

The new Museum of Art will be built from a million dollar fund that was provided by popular vote at the 1924 election when an Ordinance was passed with a safe majority in every ward of the city. The site finally selected for the Museum is in the most beautiful residential section of Baltimore adjacent to Wyman Park and Homewood, the estate of the Johns Hopkins University Academic Department. This site of six acres was presented by the Hopkins University. It is beautifully located with wooded groves nearby and many possibilities for fine landscaping effects, and faces one of the most traveled thoroughfares in the residential section of Baltimore, the main artery to the famous Roland Park—Gulford District.

The Municipal Art Commission has just selected as architect of the Museum of Art, Howard Sill, one of the best known architects in Baltimore and an authority on Colonial architecture and furnishings. With him will be associated John Russell Pope of New York who is the architect of several buildings of the Johns Hopkins University Group.

The passage of the Art Museum Loan and selection of site and architect are regarded as among the most distinguished accomplishments of the administration of Mayor Howard W. Jackson who, from the first, has been keenly interested in the matter. Soon after the passage of the loan a commission was formed with Mr. Henry Walters as the Chairman to consider the matters of administration and other details, and it was decided to conduct the new Museum along lines generally similar to the policy of the Metropolitan Museum in New York.

Until the new building is completed the Baltimore Museum of Art will continue to function in the house at 101 West Monument Street which now belongs to a stock company formed by the trustees of the Museum.

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Forty-five canvases are included in the collection of works by celebrated American artists of the day, that is being shown at the Baltimore Museum of Art. The majority of the works consist of garden subjects by Maud Mason and portraits of celebrities by Wayman Adams. The portraits include those of the late Joseph Pennell, John Noble, Colonel E. M. House, Robert Underwood Johnson, Hamlin Garland, a double portrait of Irvin Cobb and daughter Elizabeth, Irving Wiles, John McLaren Hamilton, Hayley Lever, Childe Hassam, Eugene Costello and William Ritschel. The other artists contributing to the exhibition, which was sent to Baltimore by the American Federation of Arts, are E. Irving Couze, Leonard Ochtman, George Breustle, Ivan G. Olinsky, Albert L. Groll, Walter Ufer, Hayley Lever, W. Elmer Schofield, and F. C. Frieseke.

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NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Old and Modern masters.
Anderson Galleries, 489 Park Ave.—Salons of America, beg. May 19; Exhibition by Karl Freund, "The Horse in Art and Decoration," to May 29.
Art Centre, 65 E. 56th St.—Fifth Annual exhibition of advertising art, May 5-30.
The Arden Gallery, 599 Fifth Ave.—Garden sculpture, garden furniture and decorations; photographs of gardens.
Bauchot Galleries, 19 East 49th St.—Paintings, watercolors and sculpture by American artists.
Bachstitz Gallery, Inc., Suite 420 to 431 Ritz Carlton Hotel, 46th St. and Madison Ave.—Paintings by old masters and classical and Oriental works of art (from 7th century B.C. to 13th century A.D.)
Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.
Brooklyn Museum.—Foreign picture books for children; Berber and Arab weavings from Morocco, to May 30.
Butler Galleries, 116 E. 57th St.—Decorative paintings.
Corona Mundi, 310 Riverside Drive.—Old masters of the Italian, Flemish and Dutch schools.
Daniel Gallery, 600 Madison Ave.—Group exhibition, Dickenson, Knaths, Spencer Boyd, Sheeler, Blume, etc.
Dudensing Galleries, 45 West 44th St.—"Review exhibition."
Durand Ruel Galleries, 12 E. 57th St.—Exhibition of French paintings.
Erich Galleries, 36 E. 57th St.—Paintings by Alfonso Grossi to June.
Ferargil Galleries, 37 E. 57th St.—Paintings and sculpture by contemporary artists. Exhibition of the Benghasi or Perrod Venus.
F. Valentine Dudensing, 43 E. 57th St.—Sculpture and drawings by Robert Laurent.
Gainsborough Galleries, 222 Central Park South.—Exhibition of old masters.
Grand Central Galleries, 6th floor, Grand Central Terminal—Recent paintings by Hobart Nichols, N. A.
P. Jackson Higgs, 11 East 54th St.—Chinese bronzes, pottery, sculpture and paintings.
Hispanic Society, 156th St., Broadway—Exhibition of paintings of the provinces of Spain, by Sorolla.
Josef F. Kapp, 910 Park Ave.—Exhibition of XVIth century Flemish and Dutch paintings.
Kennedy Galleries, 693 Fifth Ave.—Prints by Currier & Ives.
Keppel Galleries, 16 E. 57th St.—Old views in aquatint, prints, etc.
Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, primitives, old Dutch masters.
Kleykamp Galleries, 3-5 East 54th St.—Chinese paintings, bronzes and sculpture.

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